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MODERN LANGUAGE JOURNAL



Published by THE NATIONAL FEDERATION OF MODERN LANGUAGE TEACHERS

Editorial Office: New York University, Washington Square

Business Office: 450 Ahnaip Street, Menache, Wisconsin, or 200

Hoyl Street, Bullate 13, Ren York

The Modern Language Journal

Published by

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Retered as account class matter, April 26, 1920, under Act of March 3, 1897, at the past office at Massaha, Wistonpted for mailing at special rate of postage provided in Section 1920, Act of October 3, 1917, paragraph 4, Section 330, F. L. & R., asthorized September 24, 1918.

The Monant Lancovace Journal is now published 8 times a year, monthly from Jennery through May and man October through December, by the National Federation of Modern Language Tenchen, Jenne are mailed on a shout the 20th of months named.

The subscriptions price (due and sayable in advance) is 82.00 a year; 20 cents a single copy, painings from Color undertyleine due bedding Canada and United States passacions) are 22.50 a year at, R. U.S.A. banks (New fork Draft of International Memory Octor) single copies, 40 cents.

All communications for the effects, boots for review, and manuscripts should be addraged to East.

All changing Reliefs, New York University, Washington Square East, New York S. H. Y.

All business latters and advertisements should be addressed to Fordbaced F. Differents functions.

The Modern Language Journal

Volume XXVIII

NOVEMBER, 1944

Number 7

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Published by

The National Federation of Modern Language Teachers

The Modern Language Journal

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Note—Readers are reminded that the relative order of articles in the Journal does not necessarily carry implications as to the comparative merits of contributions. The Journal is equally grateful to all its contributors, past, present, and potential, for their co-operation.

What Others Think of Us

HENRI C. OLINGER

WE ARE most pleased to publish in this fourth series additional statements and supporting testimonials in behalf of the teaching of foreign languages in our American schools. These letters were obtained by our colleagues in the course of their campaign in the famous regional groups of the National Committee on the Place of Modern Languages in American Education.

It may be of interest to our teachers of foreign languages and members of the NFMLT to learn something about the history of the various campaigns in favor of our common cause. In 1939 Dean Henry Grattan Doyle of George Washington University and his co-chairman, Professor Wilfred A. Beardsley of Goucher College, founded the Commission on Trends in Education under the auspices of the Modern Language Association. In 1940 they established a group on the high school level called The Committee on the Place of Modern Languages in American Education, which was represented throughout the nation in strong and active regional committees. Among the outstanding committees was the Mid-Western group under the chairmanship of Professor Elton Hocking of Northwestern University. The New York City regional group rendered yeoman service and attracted the active support of all the teachers of languages in the high schools and colleges of the great metropolitan district. Over and above these local activities Mr. Stephen L. Pitcher, President of the NFMLT together with Professor Charles W. French of Boston University, Secretary-Treasurer of the NFMLT, instigated and supported a nation-wide campaign. Your leaders in the foreign language field defended the interests of foreign languages against all forms of attack and maintained the position of our subject through many campaigns in the press, communication with the leaders in all walks of life and even countered each and every onslaught of educationists hostile to languages not only by rebuttal but by positive statements on the value and importance of foreign languages in American education.

We intend to collect these statements in one leaflet which we shall print on a large scale and broadcast to the local and national press as well as to the principal civic-minded groups of the nation: Parent-Teachers' Associations, Women's Clubs, political and social groups. We also hope that our colleagues will purchase these leaflets printed at a nominal price and help distribute them in their immediate vicinity. Discussion of our problem should now be carried outside of our own milieux. Now is the time to do missionary work! The great part that languages are playing in the global war effort and the still greater part they are destined to play in the postwar period are a sufficient indication and justification that we are pleading not only for our self-interests as teachers but as educators for the better

equipment of our future youth. They will need to communicate in foreign languages not only abroad but in this country because of the future far-flung interests of the U. S. A. in world affairs.

THE WHITE HOUSE WASHINGTON

April 9, 1943

DEAR MR. FRENCH:

I am very glad to tell you that I think the knowledge of foreign languages is one of the most important things for young people to acquire at the present time. It is impossible to really know a country unless you speak the language of the people, and since in the next few years the foundations of peace will depend largely on our understanding of each other, the knowledge of foreign languages is more important than ever before.

Very sincerely yours,

ELEANOR ROOSEVELT

COORDINATOR OF INTER-AMERICAN AFFAIRS

May 13, 1943

DEAR MR. FRENCH:

Thank you for your thoughtful letter of April twenty-ninth. We are well aware of the significance of the role that the study of Spanish and Portuguese has to play in the building of that hemisphere solidarity so essential to the war effort, as well as to the post-war world. While more and more of the republics are making English studies obligatory, it is tremendously important that we in this country learn the languages of our neighbors.

The Army and Navy's intensive language training programs, the growing movement to introduce Spanish in the elementary schools of the Southwest, and the extraordinary popularity of evening language courses and recordings indicate that there is today a greater interest in foreign languages than for many years. We hope that such interest may increase.

Sincerely,

NELSON A. ROCKEFELLER Coordinator

WENDELL L. WILLKIE 15 BROAD STREET NEW YORK

April 23, 1943

My DEAR MR. FRENCH:

To one who circled the globe as I did last fall, it is apparent that we can no longer live apart from the peoples of other nations. More and more, we must come to realize that we are citizens of the world, a world of varied customs, peoples and languages.

The study of foreign languages has always been rewarding to the student, but today more than ever before, we see evidence of the very real and practical benefits to be gained by a knowledge of them.

Sincerely yours,
WENDELL L. WILLKIE

April 21, 1943

DEAR MR. FRENCH:

I entirely agree with what you say in your letter of yesterday, but I'd like to qualify the matter somewhat. As you probably know, I have done what I could to promote the teaching of modern languages by the so-called direct method, or by any other practical method such as European countries use, so that the students can speak the language they have studied. Our army and navy are engaged at the moment in a colossal effort to teach the forces some practical control of the languages they now need. I wish our country imparted this knowledge in the schools. We do indeed spend large sums on what is called foreign language teaching, but the purpose has not been to teach the use of the language. When you ask me, therefore, for a brief statement as to the value of foreign language study, I am glad to comply—providing it is a more successful kind of language study than we for the most part have been paying for up to date.

With cordial regard,

Faithfully yours

JOHN ERSKINE

March 30, 1943

MY DEAR MR. FRENCH:

I am very glad indeed to have the opportunity to say how important I think the study of foreign languages is. A fair share of the disastrous times which have fallen upon us could have been avoided had a sufficient number of Americans been able to speak and to understand the languages of Europe and Asia. It has taken war to show us how isolated we are by our ignorance of languages. When it was necessary even as a matter of defense, for example, to be able to understand what was being said in the enemy languages on the air and on the printed page, we had actually so few persons who could understand anything except English that we were really endangered by our ignorance. In the same way when we wanted to spread among other peoples, both enemy and ally, what we felt should be known about the war and what we hope to achieve by victory, our efforts have been hampered by the simple fact that so few of us could speak or write anything except English.

And yet I consider the needs of war times no more important than those of peace. We can scarcely hope to achieve unity and cooperation with other peoples when we do not even know what they say. The most pressing need of today is understanding among peoples, and yet the foundation for this

understanding is the knowledge of each other's languages. Other peoples have to an amazing degree learned our language, but we must also learn theirs. It is arrogant to assume that English must be the language of the

peace table or that English must become the world language.

It ought to be an easy task for Americans to learn languages. Millions of our citizens are born to languages other than English and ought to be naturally bilingual. By every means possible they should be encouraged to be so. Science and mathematics should stand aside for a while in the curricula of our schools and allow the languages to catch up and to assume their rightful place in the education of our young. Understanding among peoples is even more important than further advances in science just now, for the welfare of the world.

Very sincerely yours,

PEARL S. BUCK

April 30, 1943

DEAR MR. FRENCH:

I believe that your effort to stimulate the teaching of modern foreign languages in the United States, is of utmost importance to our present and future relations with Europe.

I sincerely hope that isolationism is forever dead in this country and that even when our ties to our allied nations are no longer of military necessity, we will still maintain that common bond which alone, understanding and sympathy with each others problems can produce.

I hope you will have every success in this undertaking.

Sincerely,

MADELEINE CARROLL

April 19, 1943

DEAR PROFESSOR FRENCH:

In answer to your letter of April 6th I can only wish you success in keeping alive the sense of the need for foreign language study in this country. It seems to me a truism that if this country is going to prosper in the next fifty years, it must do so on the basis of far greater relations with foreign countries than it has ever experienced. We go into this period sadly handicapped without a much more intense knowledge of foreign language.

You may quote this statement whenever you choose.

Yours sincerely,

RAYMOND GRAM SWING

April 9, 1943

DEAR MR. FRENCH:

Every day I bemoan the fact that I am not a master of several foreign languages.

Sincerely yours,

LOWELL THOMAS

Statement Concerning the Series of Unit Lesson Plans to Appear in the "Modern Language Journal"

WINTHROP H. RICE

Assistant Managing Editor in Charge of Methodology and Bibliography

EARLY last winter Professor Olinger, then the new Managing Editor of the Journal, suggested the publication of a series of Unit Lesson Plans in modern language teaching. The idea immediately appealed to me as a teacher of language methods, for there is a dearth of organized material on the subject as related specifically to language teaching. It became then the task of the section on Methodology to organize such a series.

Obviously, it was too large a subject to be treated in a single article, for here, it seemed, was an opportunity to offer to teachers of modern languages a large amount of suggestive material approached from different angles and based on differing philosophies. Therefore, writers representing different languages and well-known as specialists in various phases of language teaching were invited to contribute to the series. The immediate and enthusiastic response on the part of these people was sufficient indication that such an undertaking was worthwhile.

The series itself, to begin with the December issue, will be composed of an introduction and ten articles. The introduction will be a general discussion of unit lesson planning, briefly pointing out the history and development of it, describing various theories as to what such plans might contain, etc. Then will follow specimen, detailed plans of units in the following phases of language teaching (not necessarily in the order listed): a beginning unit in French pronunciation; an oral-aural unit in Spanish; a unit in extensive reading; a unit in intensive reading; a unit in inductive grammar; a unit in formal grammar review or remedial work; an integration unit; a unit in Inter-American Education; a unit in General Language; and a unit on the use of audio-visual aids.

One of the thoughts behind the organization of the series has been that the various authors must have complete freedom in preparing their material. If, throughout the series, certain differences of philosophy appear, so much the better. The reader will then be able to choose and adapt more widely than if there were complete and sterile unanimity. Progress cannot come about without honest discussion based on honest difference of opinion. After all, the series is being conducted for the benefit of all modern language teachers and not to propagandize any particular approach or method. Let the reader, having studied the various articles, cull from them the elements that fit best into his own situation and combine these elements to produce ever better teaching of the language or languages of his choice.

Teaching Foreign Languages

STEPHEN DUGGAN

Director, Institute of International Education, New York, New York

GEOGRAPHY plays a prominent part in most of the affairs of life. It deeply influences the teaching of foreign languages. The United States is a country of immense area. From its population center, one must travel more than a thousand miles to reach the frontier of a country where English is not spoken. The great mass of Americans will never go beyond the boundaries of their own country. Hence the question, Why teach a foreign language so that it may be spoken? Foreign languages have usually been taught so that they might be read, so that a knowledge of the foreign peoples and their cultures and their ways of life might be obtained through their literature. Few American students who have studied French in high school and later in college can speak French when they graduate from college.

What a different rôle geography has played in Europe. West of Russia, one cannot travel a hundred miles from the center of any country without crossing the frontier of one or more peoples speaking different languages. It is absolutely essential in order to conduct the affairs of life that people learn to speak foreign languages. Foreign languages have an important place in the curriculum of the schools. Much time is given to the sustained teaching of them. In the United States, a student may graduate from a high school without ever having studied any foreign language. Or he may have studied one foreign language the first year, another the second year and still another the third year. In European countries, it seldom happens that a student carries on the study of a foreign language for less than four successive years and often longer. When he completes his course, he not only knows the great works of literature in the language studied but how to speak it with a fair degree of fluency.

The war has had a great influence upon the teaching of foreign languages in the United States. The Army and Navy wanted service men who could speak the languages of the countries wherever our military services were operating—and that meant over the seven seas. Hence to the languages formerly taught in our schools and colleges: French, German, Spanish, and Italian, there have been added many others: Portuguese, Chinese, Japanese, Thai, Russian, Polish, Greek, Hindustani, Czech and Serb. The objective was primarily to enable men to talk with native peoples, in some cases not even to read the language as in difficult languages like Chinese or Japanese, and in all cases with no attention to the literature. The work was carried on very intensively. When I visited the University of Colorado last February, there were a hundred Chinese and Japanese teaching their languages to young American officers. Each teacher had only six students and the

work required six hours a day. The class I attended had been studying Japanese for six months and all the discussions were in Japanese, and were

carried on apparently with fluency.

The objective was realized under pressure. It was an emergency job and of course the method employed cannot be a model for the teaching of a foreign language in peace time. But there can be hardly any doubt that this wartime experience will permanently influence the teaching of foreign languages. The important place that the United States will hold in the postwar world in diplomacy, commerce, banking, and international affairs generally it will also hold in education and culture. American representatives of all these activities will be found in the future scattered everywhere throughout the world and they will no longer be content to carry on their activities through interpreters. They will want direct communicative competence in the language of the country visited and this means that they must be taught to speak the language while studying it in school and college. The resulting influence upon the place of foreign languages in the curriculum of our schools and colleges is obvious. No longer will a student be given credit for studying a language for a year and then dropping it to take up another language. As in Europe it will be expected that a student remain a student of the same language until he shall have acquired a fair ability to read, write, understand, and speak it.

This change in objective will demand a different kind of teacher from the past. In very many high schools of our country, the oral French of our native American teachers could not be understood on the streets of a French town. We ought to have in our schools and colleges both Frenchmen and native Americans as teachers but no native Americans who have not had the essential experience of conversing with French people in France itself. Such experience might be secured by a teacher spending his summer vacations in France, but it would be a more fruitful experience were he to spend one or more years in the study of the French language and culture in a French university. And what has been said of American teachers of French

applies equally well to teachers of German, Spanish, and Italian.

Those who carry on their activities in foreign countries will have the inestimable advantage of personal contact with a foreign people. That is unquestionably the best way to learn the psychology of that people, its mores and manners. But all those Americans combined will probably not number more than one per cent of the population of the United States. The rest of our population will learn about other peoples only through the written word. That may be by means of descriptive works in English which would be immensely better than not securing any knowledge of a foreign people. But it would give only a very partial knowledge of that people. The first step is to be able to read a foreign language understandingly and that cannot be done without a knowledge of its grammar and syntax. But to learn how such a people looks at life and its problems a student must

study its history and especially its literature, for it is in its literature that one really discovers its soul. Unless an American is fairly familiar with the works of at least the great figures in French literature—of Molière and Racine in the seventeenth century, of the *philosophes* in the eighteenth, of Balzac, de Maupassant, and Hugo in the nineteenth, and of Anatole France and Proust in the twentieth—he will have but a vague knowledge of the attitude towards life of the average Frenchman.

The one certitude that has come out of this terrible war is the insistence of all people that it must not happen again. Aviation has made next-door neighbors of all nations and technology has multiplied instruments of destruction and horror. What has been destroyed of our cultural heritage during this war is immense in quantity and value and is irreplaceable. Another such holocaust—and it would probably be more horrible than this war-might destroy Western civilization altogether. There must follow this conflict some kind of world organization that will prevent aggression and guarantee peace, security and a measure of justice to all nations. But could that be maintained unless the peoples of the world have a better understanding of the views of life of one another and of the problems and difficulties of one another? If the thesis of this brief paper is correct, it must follow that in the post-war education of the United States, foreign languages must occupy a far greater place of importance and dignity than in the past and that increased attention must be devoted looking to improving the methods of teaching these languages.

"FOREIGN LANGUAGES FOR GLOBAL WAR AND GLOBAL PEACE!"

"AMERICANS, AWAKE TO LANGUAGE NEEDS!"

"Foreign Languages—America's Need for the Future!"

Pioneer Italian Teachers of Italian in the United States

HOWARD R. MARRARO Columbia University, New York City

(Author's summary.—Against the background of the educational conditions prevalent in American colleges during the first three quarters of the nineteenth century, the author examines the contributions made to the teaching of Italian in the United States by Italian pioneers in this field, principally: Foresti, Bachi, Monti, Botta, Maroncelli, Gallenga, Speranza and others. The principal textbooks used in the teaching of Italian are also briefly analyzed.)

In THE November 1940 issue of The Modern Language Journal¹ the author published the preliminary results of a study on the efforts made to teach the Italian language in America in the eighteenth century and on the books that were then in use in the teaching and study of Italian literature, history, and culture. Further research on this subject has brought to light many interesting and hitherto relatively unknown or forgotten facts concerning the Italian pioneers who were engaged in the teaching of Italian in America during the first three-quarters of the nineteenth century. It will not be necessary, for the purposes of this article, to dwell on the contributions made in this field by Carlo Bellini² at the College of William and Mary, Lorenzo Da Ponte³ at Columbia, and E. Felix Foresti⁴ at Columbia and New York Universities for their services on behalf of Italian culture in America have already been studied by this and other writers.⁵

¹ Howard R. Marraro, "The teaching of Italian in America in the eighteenth century." The Modern Language Journal, Nov. 1940, XXV, 120-125.

² See: William and Mary College Quarterly, 1905, XIV, 77; 1925, n.s., V, 1-29.

² See Memoirs of Lorenzo Da Ponte. Translated by Elizabeth Abbott from the Italian; edited and annotated by Arthur Livingston. Philadelphia, 1929; Joseph L. Russo, Lorenzo Da Ponte: poet and adventurer. New York, 1922; Howard R. Marraro, "Documents on Da Ponte's Italian Library." PMLA, New York, Dec. 1943, LVIII, 1057-1072.

⁴ Howard R. Marraro, "Da Ponte and Foresti: the introduction of Italian at Columbia." Columbia University Quarterly, New York, March 1937, 23–32. On Foresti, see: H. R. Marraro, "Eleuterio Felice Foresti." Columbia University Quarterly, New York, March 1933, XXV, 34–64. A translation of Foresti's memoirs appeared under the title: "The fate of the Carbonari: Memoirs of Felice Foresti." Columbia University Quarterly, New York, Dec. 1932, XXIV, 441–475.

^b In 1935 Professor Bruno Roselli published under the title *Italian yesterday and today* (Boston, The Stratford Co., 185 pp.) the results of an extensive survey on the study of Italian in the United States. Without in any way desiring to detract from Professor Roselli's excellent efforts to bring together in one volume what was then known on the study of Italian in this country, it must be noted that the broad scope of his work did not enable him to examine this early period very fully with the result that some teachers escaped his attention entirely while others were too briefly treated. Then, too, Professor Roselli made no attempt to examine the various Italian grammars and readers prepared by these pioneer teachers of Italian. It is the object of this paper to present a fuller picture of the condition of Italian studies in this country—more especially in the East—from 1825 to about 1880.

However, in order to have a fuller appreciation of the contribution these and other pioneer Italians made in their efforts to spread a knowledge of Italian in this country, it is necessary to have some idea of the environment in which they worked and the almost insurmountable obstacles that had to be overcome before the study of Italian finally secured a prominent position in the curriculum of our educational institutions. We must bear in mind that for a variety of reasons the Italian language was slow in establishing itself on this continent, especially when compared with other modern foreign languages. Proof of the lack of general interest in the study of Italian is supplied by two scholars of the period. Lorenzo Da Ponte, visiting New York for the first time in 1805, concluded within a few days of his arrival that there was as little known in that city of the Italian language and literature as of the language and literature of Turkey or China. A decade later, Professor George Ticknor, who was then in Boston, found it not only difficult to obtain a copy of Dante's Divine Comedy, but altogether impossible to get help in reading it.6

A factor which contributed to this general lack of interest in Italian was the almost complete absence of Italian emigration to America and of American travellers to Italy. During three decades, from 1820 to 1850, a total of 4,561 Italians arrived in the United States from Italy, Sicily and Sardinia, with the net result that the total Italian population in the United States in 1850 was 3,645. By 1870 this number had increased to 16,766. So, too, although there were hundreds of American visitors to Italy during this period, yet their sojourn in the peninsula was usually very brief; those who remained for a longer stay were mainly interested in studying the country's monuments, art, and antiquities, in the courses offered by academies of design and painting; they gave little or no attention to Italian literature, either classical or contemporary.

Besides these considerations, the spread of Italian in America was hindered by many prejudices and misconceptions. There were those, for example, who, considering Italian more or less as a classical language, on a par with Greek and Latin, were fervently convinced that Italian was a dead language.7

There were those, too, who believed that Italian literary genius was dead. In an article published in the American Quarterly Review, an anonymous author quite apologetically asserted that he was unable to discover why so many Americans believed that poetical literature was on the decline in Italy, and that it was then futile to look to her for minds like those in which she had been so fruitful in the past. "In spite of the innovations of foreign prejudice," wrote the author, "Italy has maintained her literary

⁶ Theodore W. Koch, Dante in America: a historical and bibliographical study. Fifteenth Annual Report of the Dante Society, Cambridge, Mass., May 19, 1896, Boston, 1898, 7.

⁷ A. Gallenga, "Romantic literature in Italy." North American Review, Boston, 1838, XLVII, 207.

rank and produced a succession of names that rival in brightness those of any other nation."8

The feeling that Italian genius was declining persisted for a long time in America despite the fact that, many years before, Jared Sparks complained that Italian literature had not attracted the attention it deserved. The passion for French which many causes had concurred in exciting and keeping alive, seemed "to have excluded Italian from the catalogue of acquirements necessary for an accomplished scholar . . ."

This is the background against which pioneer teachers of Italian were forced to carry on their work. It was their perseverance, their devotion to the cause of Italian culture in America, and more especially their prestige and the fact that they were able to interest the most prominent literary and artistic personalities in America in the intrinsic values of Italian culture that they finally succeeded in removing these prejudices. Once these obstacles were cleared it was a relatively simple task to establish Italian as one of the principal modern languages in our high schools and colleges.

Among the early teachers of Italian in America about whom very little has been known was Orazio De Attellis,10 Marquis of Sant' Angelo, a friend of Da Ponte. Born at Naples in November 1774, De Attellis, a fervent believer in the ideals of the French Revolution, was accused as the leader of a plot aiming to overthrow the government of the Grand Duke of Tuscany for the purpose of establishing a single republic in Italy. As a result of his activities, in 1798, De Attellis was arrested in Florence and imprisoned in the Fort of San Giovanni. In November of that year he was sentenced to death, but following the success of the French army in Italy, which, in Tuscany, was under the command of General Serruier, the sentence was commuted to imprisonment in Falcone di Porto Ferrajo in the island of Elba. According to the terms of the decree, De Attellis was to be confined until the proclamation of general peace, after which he was to go into perpetual exile. With the assistance of three officers of the garrison, including the French consul, De Attellis succeeded in staging a revolt in the fort. This enabled him to escape to Florence where he was welcomed triumphantly by the patriots, who, in the meantime, had established a provisional government. After his appointment as captain of a Tuscan battalion, he went to France where, with other Italian recruits, he formed the Italian Legion under the command of General Giuseppe Lechi of Brescia. As a member of this legion, in 1800, De Attellis took part in Napoleon's ex-

^{8 &}quot;Italian lyric poets." American Quarterly Review, Phil., 1834, XVI, 85. George Washington Greene in a series of articles in the North American Review and in his Historical Studies, New York, Putnam, 1850, 239-40, and William Dean Howells also in the North American Review, 1866, CIII, 313-345; 1867, CIV, 317-354, sought to vindicate Italy's right to a front rank in the European thought of the nineteenth century.

⁹ Jared Sparks, "Augustan age of Italian literature." North American Review, Boston, 1817, IV, 315.

¹⁰ Michele Rosi, Dizionario del Risorgimento italiano. Vallardi, Milan, 1930, II, 849-850.

pedition to Italy, engaging in the battles that were fought in Tuscany, Northern Italy, and Naples. He then followed Napoleon's troops in their campaigns in Russia and Spain, attaining the rank of superior officer or chief of staff. As a result of the failure of the Neapolitan revolution of 1821, De Attellis was forced to become exile in Spain. However, following the suppression of constitutional government in Spain and in all southern Europe, in 1824, De Attellis finally came to the United States of America where he remained for twenty-four years.

Soon after his arrival in New York on May 20, 1824, De Attellis, still imbued with his Jacobin spirit, decided to drop his title of nobility. On June 29, 1824, in the company of his son, he paid a visit to Joseph Bonaparte, then Count de Survilliers, who received them most cordially. In a letter of recommendation, dated Point-Breeze (Bordentown), June 24, 1824, addressed to Mr. W. Bayard, Bonaparte wrote that De Attellis "a été autrefois à mon service," and that his (De Attellis') son was a "jeune homme d'une figure très prévenante, qui parle l'espagnol, le français et l'italien et qui a les premiers principes des mathématiques." It is not known whether Mr. Bayard was able to help Mr. De Attellis and his son.

Meanwhile, however, De Attellis made the acquaintance of Da Ponte who, at the moment, was striving to spread a knowledge of the Italian language and literature in New York City. Soon a cordial friendship developed between the two men. In his *Memorie*¹⁴ Da Ponte wrote of De Attellis as follows: "L'anno 1823 [sic] capitò qui un italiano che, per altezza d'ingegno, per vastità di sapere e per conoscenza perfetta della nostra letteratura, pareva mandato dal cielo per assistermi nell'alta impresa (d'introdurre di pianta la lingua italiana in New York). Questi è il marchese Santangelo, la cui dottrina rispetto, le cui digrazie compiango e il cui cuore amo teneramente."

Probably as a result of the encouragement he received from Da Ponte, on September 30, 1824, De Attellis opened a rather pretentious private school in New York, even going so far as to print a program of studies.¹⁵ But his career as a teacher was soon interrupted, for the following year he

¹¹ Nino Cortese, Le avventure italiane ed americane di un giacobino molisano, Orazio de Attellis. Estratto dall' Annuario del R. Istituto Superiore di Magistero di Messina anno accademico 1934-35—XIII. Messina, Grafiche La Sicilia, 1935, XIII, 110 pp. On De Attellis' stay in America see pp. 92 ff.

¹² Joseph Bonaparte, King of Spain. Lettres d'exil (Amérique-Angleterre-Italie. 1825-1844) publiées avec une introduction, des notes, et des commentaires par Hector Fleischmann. . . . Paris, E. Fasquelle, 1912, VIII, 317 p.

¹³ De Attellis, A lesson to Mr. Jesper Harding, editor of "The Pennsylvania etc.," from the School-Master. New Orleans, Benjamin Levy, 1839, 54 pp.

¹⁴ L. Da Ponte, Memorie, Bari, G. Gambarin and F. Nicolini, 1918, II, 210.

¹⁵ Prospectus of a course of lectures on the theoretical principles of commerce. New York, G. F. Hopkins, 1824, 12 pp.

went with his son to Mexico where both soon became inextricably involved in the political disturbances of the country.¹⁶

Two years later, on his return to the United States, he lost his son. After a brief sojourn in Philadelphia in 1827, he opened a school in New York for the education of girls. The following year De Attellis, who now described himself as "professor of foreign literature" tried to obtain permission of the Columbia College authorities for the use of the Chapel of the College for a series of public lectures in four languages—Italian, French, Spanish, and English—"on different, interesting topics relating to literature and commerce." The plan, according to the letter, which was dated New York, January 25, 1828, and addressed to the President of the College, was to begin the lectures early in February, preferably on the seventh of the month.

Apparently it was not within the power of the President to grant the request, and it is probable that President Harris himself advised Mr. De Attellis to write directly to the trustees of the College for the necessary permission. In his letter²⁰ to the trustees, dated New York, February 2, 1828, Mr. De Attellis explained that he desired to deliver his lectures on "interesting literary subjects" in the Italian, French, and Spanish languages so as to introduce a taste for these languages and their respective literatures among the citizens of the metropolis. Deeming the College Hall the most suitable place for that purpose, Mr. De Attellis requested the favor to authorize the President of the College to grant him the use of the building for the object proposed. He stated that he wished to avoid the use, for purposes purely literary, of any of the "salons" connected with the public hotels. He offered to pay a "reasonable fee" for the use of the College Hall. Being a stranger to most of the trustees, Mr. De Attellis referred them to Professors Anderson²¹ and Anthon²² both of whom knew his history and

¹⁶ N. Cortese, op. cit., 93. Referring to this episode in the life of De Attellis, Da Ponte wrote in his *Memorie* [p. 210] as follows: "Circostanze bizzarre lo condussero al Messico, altre circostanze il ricondussero a Filadelfia. Facciamo ora de' voti che ritorni a New York."

¹⁷ This statement corrects the mistaken belief that De Attellis was called upon to substi-

tute for Da Ponte as professor of Italian in the college.

¹⁸ MS. Columbiana Collection "Correspondence of William Harris," Columbia University Library, New York. The author is indebted to Mr. Roger Howson, Associate in History, for having brought to his attention this and other documents on the subject preserved in the Columbiana Collection of the University Library.

¹⁹ The president of Columbia College then was William Harris (1765–1829). Protestant Episcopal clergyman. Born at Springfield, Mass. Elected president of the college in 1811, he

held office to his death.

²⁰ MS. Columbiana Collection "Correspondence of William Harris." A copy of the program referred to in this letter is also in the Columbiana Collection.

²¹ Professor Henry James Anderson, M.D., a distinguished man of science, born in New York, Jan. 6, 1798; died at Lahore, Northern Hindostan, aged 77 years. He became a professor of mathematics and astronomy at Columbia College in 1826, and emeritus professor in 1866.

views. From the liberality hitherto shown by the trustees in similar applications, Mr. De Attellis cherished the hope that his request would be favorably acted upon. In order to give the trustees a clearer idea of the object of the proposed lectures, Mr. De Attellis enclosed the programme of his first lecture, which he had previously prepared for publication in *The New York Inquirer*. The program read as follows:²³

Lectures in Several Languages

To be delivered by O. de A. Santangelo, Esq., professor of foreign literature, and teacher of the Italian, French, and Spanish languages.

The first lecture will take place on ... at ... on the following subjects:

1st In Italian—On the necessity of the knowledge of the Italian language in the United States of America, more for Literature, Fine Arts and Commerce, than for Music, or any other minor accomplishment.

2dly In French—On the most useful plan to be adopted by Colleges for the moral and scientific education of youth.

3dly In Spanish—On the most proper manner of teaching perfectly a foreign language in the shortest time possible, without any necessity for the student to burden his memory, and to spend for his studies more time than that which he employs for his usual lessons under his preceptor.

4thly In English—On the best method of acquiring the Science of Commerce, in order to prevent any danger of public or private distress, which must be unavoidably the consequence of a blind practice in the Commercial career.

The trustees approved Mr. De Attellis' request for the use of the College Chapel. However, when it was discovered that Mr. De Attellis planned to charge an admission fee, the President of the College in a letter dated February 13, 1828, informed the Italian that in granting him permission for the use of the Chapel, the Board had understood that the lectures would

Appletons' Annual Cyclopaedia and Register of Important events of the year 1875. New York, 1876, XV, 584.

²² Professor Charles Anthon (1797–1867). Classical scholar. Born in New York. Admitted to the bar in 1819. In 1820 chosen adjunct professor of Greek and Latin in Columbia College, and thus entered on his life-work. Was made Jay Professor of the Greek Language and Literature in 1830.

as in America, as a member of several learned societies, formerly editor of the Monitore di Bologna, and of the Gazzetta Economico-Politica in Milan, of treatises Sopra la Cavalleria, Sopra la Gendarmeria, and Sopra la Legge del Divorzio, of several Defenses in celebrated civil and criminal cases before the Supreme Court of Naples, of L'Ottimestre Costituzionale delle Due Sicilie, of important remarks on the Theoretical Principles of Commerce, and lately, of Las Cuatro Primeras Discusiones del Congreso de Panamá, tales como debieran ser &c. His name has been highly commended by the editors of the New York American, No. 1401, vol. V; of the New York Statesman No. 242, vol. III, of the Atlantic Magazine of New York, No. 6, page 479 to 480; and in the Democratic Press of Philadelphia of the 4th April 1827.

34 MS. Columbiana Collection "Correspondence of William Harris."

be free. In the belief that it would reflect dishonor upon the institution to have tickets sold for admission to lectures, the Board had decided to withdraw the permission after the first lecture if tickets continued to be sold.

It is probable that Mr. De Attellis discontinued his series of lectures at Columbia College. However, from an advertisement which appeared in the New York Evening Post, 25 it appears that early in 1829 he removed his study to No. 72 Murray Street, between Chapel and Greenwich streets. In this study, together with his wife, he conducted three evening classes for the Spanish and French languages, and one for the Italian. The advertisement stated that the Italian by him, and the English by Mrs. Santangelo were taught in the morning to ladies, "in a separate and convenient apartment." The terms were \$12 per quarter; or \$1 per lesson at the pupil's residence.

Meanwhile, De Attellis had become keenly interested in the social and political questions that were being widely discussed in America at the time. It is known that he joined the local Free Masons.²⁶ He was an active member of a committee of Italians in New York organized to celebrate the success of the French Revolution of 1830.²⁷ In 1828 he published a tragedy in five acts entitled *Riego* wherein he accused the Spaniard and his people of cowardice because they had not reduced the king "to ashes.²⁸ In 1830 the *Redactor* of New York was quick to expose De Attellis' revolutionary career, stating that he was "conocido en ambos mundos por sus ideas revolucionarias, por lo cual ha sido perseguido en todas partes."²⁹

The fact is that these political controversies and bitter disputes soon put an end to De Attellis' career as a teacher. He now delivered many speeches and wrote numerous pamphlets on various political questions, especially those concerning the state of Texas.³⁰ Among other things, he

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²⁶ This phase of De Attellis' life is least known. In his *I miei casi di Roma* he stated that he joined the Free Masons in New Orleans in 1840.

²⁷ O. De Attellis, *I miei casi di Roma*. On Sept. 3, 1830 the event was celebrated by the Italians with a banquet held in Shakespeare Hotel.

²⁸ Riego. Tragedy in five acts. New York. W. E. Dean, 1828. A second edition published in 1848.

²⁹ De Attellis' reply was entitled: Santangelo's reply to the editors of the "Redactor," involving some remarks of public interest. New York, printed for the Author, 1830.

³⁰ An address, delivered by O. de A. Santangelo, at a public meeting held in New Orleans on the 2d. of February 1839, by the Citizens of that place, having claims against Mexico. New Orleans, Printed by B. Levy, 45 pp.

Charges preferred against Don Joaquin Velasquez de León and Don Pedro Fernandez del Castillo, members of the Board of Commissioners, under the convention of April 11, 1839, on the part of the Republic of Mexico, addressed to the President of the United States, by O. De Attellis Santangelo, Washington, printed by Peter Force, 1841, 67 pp.

Statement of facts relating to the claim of Orazio de Attellis Santangelo, a citizen of the United States, on the Government of the Republic of Mexico, preceded by some explanatory remarks and followed by a specified list of the accompanying documents, ivi, 1841, 162 pp.

Protest against the Convention of April 11, 1839, between the United States of America and

defended the independence of the state;³¹ he criticized the constitution of the United States;³² in 1844 he supported Clay "the greatest and best of the Americans," as a candidate for the presidency against Polk, whom De Attellis depicted as "ambitious and a maleficent demogogue," continuing his defense of Clay even after Polk's election.³⁴

For our purposes it is not necessary to pursue further the revolutionary career of De Attellis, who returned to Italy in time to participate in the uprisings of 1848 and 1849. Not so turbulent was the career of Lorenzo L. Da Ponte, whose reputation as a teacher and scholar, however, was obscured by the greater fame of his father, Lorenzo Da Ponte. Born in 1803, Lorenzo L. Da Ponte was for several years professor of Italian literature at New York University. Though inquiry has failed to reveal the exact date of his appointment, it is probable that it dates back to the early 1830s. In the list of professors of the University of the City of New York published in the New York Evening Post²⁵ in connection with the announcement of the opening of the institution in October 1839, Lorenzo L. Da Ponte was described as professor of history and of the Italian language and literature.

In collaboration with others, L. L. Da Ponte edited several works of general erudition. In 1833 he also published A history of the Florentine Republic and of the Age and Rule of the Medici. The Library of the New York Historical Society preserves the original manuscript in English (comprising 13 loose pages) of his Anna Erizzo, a tale taken from the Italian tragedy of the same title by Della Valle. In an obituary notice of his death, the New York Evening Post³⁶ stated that at the age of 21 he was appointed professor of rhetoric and belles lettres in Washington College, Maryland. After the destruction of the college edifice by fire, he resided for a short time at Philadelphia, and then established himself permanently in this city, filling in succession various responsible positions in the line of his profession. The Evening Post described the author's History of Florence as "excellent" and "written in a truly republican and philosophic spirit." The newspaper

the Republic of Mexico and against both said governments, and other documents relating to the claims of Orazio De Attellis Santangelo on the Government of Mexico. ivi, 1842, 65 pp.

³¹ The Texas question reviewed by an adopted citizen, having twenty-one years of residence in the United States. New York, Sept. 1844, 28 pp.

²⁸ In seven letters published in the *Index* of Washington from April 6 to June 17, 1842, he criticized the work of President Tyler and of his Secretary of State Webster. He then collected these letters in a volume entitled: *The honor of the United States of America under the administration of Tyler, Webster et Co.*, New York, 1842, 56 pp.

²³ Clay or Polk, by an adopted citizen, having twenty-one years of residence in the United States. New York, Oct. 1844, 37 pp.

³⁴ Claimants on Mexico. New York, 1845. Even his wife, an American, whom he had married in the United States, wrote six letters to Polk in Jan. and Feb. 1846, collected in a volume: Mary to James K. Polk.

³⁵ Sept. 14, 1839.

³⁸ Jan. 30, 1840.

pointed out that for the benefit of his Italian classes, Mr. Da Ponte had published a compendium of Italian grammar.³⁷

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When Lorenzo L. Da Ponte died early in 1840, two nominations were made for his successor at New York University: -E. Felix Foresti and Piero Maroncelli.38 The latter was nominated by Mr. William W. Chester39 of the New York University Corporation. According to Dr. Theodore F. Jones, Director of the Library of New York University, there was apparently a long conflict in the Corporation between the two names. Finally, however, on December 14, 1842, E. Felix Foresti was unanimously elected. 40 When it became obvious that Maroncelli would not receive the appointment, his friends recommended him for a teaching position at the University of Virginia, Charlottesville, Virginia. In a long letter dated Columbia College, New York, May 31, 1841, addressed to Dr. Gessner Harrison, 41 Chairman of the Faculty of the University of Virginia, Professor Henry James Anderson recommended Maroncelli for the Chair of Modern Languages. In his letter Professor Anderson stated erroneously that "on the appointment of the younger Da Ponte to the Historical Professorship in the University, Maroncelli was by common consent named as his successor." This was not correct. It appears from Professor Anderson's letter that in 1838 Maroncelli gave a course of lectures on the literature of the Middle Ages in Europe. Professor Anderson added that "Mr. Maroncelli's character is in every respect exemplary & is one of the causes of the interest which his friends feel in his welfare. It is wishing well to your institution to wish that he may obtain your suffrages . . ." Another letter, dated June 14, 1841, by Theodore Frelinghuysen,42 Chancellor of the University of New York (1839-50), stated that Mr. Maroncelli was "very favorably known here for his classical qualifications & ability to instruct.—His character is greatly esteemed, as a scholar & gentleman." An inquiry addressed to the University of Virginia brought a reply from Mr. Jack Dalton, Associate Librarian, who notified the author that Maroncelli did not receive the teaching ap-

²⁷ It has not been possible to identify this work.

³⁸ For information on Maroncelli's life in the United States, see: A. H. Lograsso, "Piero Maroncelli in America" in *Rassegna storica del Risorgimento italiano*, Rome, Fasc. 4, 1928; A. H. Lograsso, "Piero Maroncelli in Philadelphia," *Romanic Review*, New York, XXIV, No. 4, (Oct.-Dec. 1933); C. F. Secchi de' Casali, "Trent'otto anni d'America" in *L'Eco d'Italia*, New York, Dec. 9, 1883.

³⁹ William W. Chester, Member of the University Council (1832-69).

⁴⁰ Angeline H. Lograsso, "Poe's Piero Maroncelli," PMLA, Sept. 1943, LVIII, 788.

⁴¹ Gessner Harrison (1807–1862). Classicist, born in Harrisonburg, Va. Entered the faculty of the University of Virginia at the age of twenty-one. Was five times chosen as Chairman of the faculty, serving 12 years in all.

⁴² Theodore Frelinghuysen (1787–1862). Lawyer, senator, college president. Born in Franklin township, Somerset County, N. J. Elected to the U. S. Senate in 1829. Chancellor of the University of the City of New York (1839–1850). Became president of Rutgers University (1850–1862).

pointment for which he was recommended in 1841, and that no evidence can be found that he ever had any connection with this institution.⁴³

Like many of his fellow political exiles in America, Maroncelli continued to show an active interest in the political vicissitudes of his native country. In an hitherto unpublished letter to Count Federico Confalonieri, 44 who had shared with him the tortures of imprisonment in the dungeons of Spielberg, Maroncelli urged his friend to study the social sciences, especially the social philosophy of Fourier, 45 expressing the hope that Confalonieri would be able to spare the youth of Italy the disappointments that follow political illusions. In the letter which is dated New York, June 29, 1840, 46 Maroncelli begged his friend to direct Italian youth along the path of peace.

Maroncelli died in New York on August 1, 1846, and on the following day was buried in Greenwood Cemetery. Although it was not until 1866 that Maroncelli's remains were finally transported to his native city, Forlì, as early as 1856, Louis W. Tinelli, 47 an Italian patriot, who later, as colonel, distinguished himself in the American Civil War, in a letter dated Brooklyn, February 24, 1856, to the editor of L'Eco d'Italia, an Italian newspaper of New York City, supported the suggestion previously made by E. Felix Foresti to erect a tombstone to Piero Maroncelli and Luigi Chitti,48 who were still buried in an obscure corner of the cemetery without any stone or other sign to mark the place where "two of our staunchest and most faithful champions of the cause of Italy are resting in eternal peace." Recalling that he too had shared the persecution, exile, adverse fortune and patriotic sentiments of the two men, and that he was always honored by both men by the most intimate and cordial friendship, Tinelli gave his support to the proposed public subscription with which to erect a tombstone as a fitting tribute to the virtue and modesty of the two outstanding Italian patriots. Tinelli proposed that all Italians living in North and South America be invited to contribute a shilling each toward the fulfilment of this noble sentiment. If the sum raised was large enough and the respective families

⁴⁸ Letter to H. R. Marraro, dated Nov. 29, 1943.

⁴⁴ Confalonieri, after his liberation from Spielberg, came to New York where he arrived in February 1837. In an announcement of his arrival in New York, the *Evening Post* [March 2, 1837] stated that the true sin of Confalonieri, in the eyes of Austria, was the weight of his private character, his extraordinary and commanding talents, and above all, his great popularity among all classes of his countrymen. The newspaper thereupon suggested that by "some public tribute of respect," there be shown to him "the devotion of America to the principles of true liberty and the deep and constant sympathy that she feels for the faithful sons and martyrs of freedom." However, Confalonieri's stay in America was brief.

François Charles Fourier (1772-1835). Born in Besançon. Leader of the socialist school, "Falange" and "Falansterio." Died in Paris.

⁴⁶ MS. Library of the Risorgimento, Rome.

⁴⁷ See H. R. Marraro, "Lincoln's Italian volunteers from New York." New York History, Jan. 1943, XXIV, 56-67.

⁴⁸ Chitti was an Italian political refugee. See obituary in New York *Evening Post*, Sept. 2, 1853.

gave the necessary approval, Tinelli suggested that the remains of both men be sent back to Italy to either Genoa or Turin.⁴⁹

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E. Felix Foresti, who was appointed to the professorship of Italian at the University of the City of New York, in lieu of Piero Maroncelli, had already been appointed to the same professorship at Columbia College, after the death of Da Ponte. During his twenty years' residence of America, from 1836 to 1856, Foresti enjoyed the friendship and esteem of many prominent Americans. In order to facilitate his work as a teacher of Italian, Foresti published a grammar and a reader. Using the empirical method, Foresti, in his grammar, ⁵⁰ attempted to teach Italian by the repetition and memorization of phrases and sentences used in conversation. With little regard to organization, the text represents an exhaustive but haphazard treatment of grammar rules, enlarged by practical models and simple exercises for translation from English into Italian. Interspersed throughout the text, the vocabulary contains many classical references. Compared with the grammars in use at present, Foresti's text may be found too difficult for the average beginner.

In addition to the grammar, Foresti prepared and published a reader for beginners, entitled Crestomazia Italiana. [New York, 1846, 298 pp.] It is an anthology of selected prose from the writings of Carlo Bini, C. Botta, Ugo Foscolo, G. Gozzi, C. Grossi, F. Guerrazzi, N. Machiavelli, A. Manzoni, G. Mazzini, Taverna, A. Verri, and G. Villani. In the preface Foresti explained that in its compilation he aimed more particularly to engage the mind and enlist the feelings of the students; for to read without sympathy was to acquire a distaste for learning; to march without making progress. For this reason, especially, he gave preference to modern and contemporary authors. By so doing he did not dispute the universally acknowledged merit of the ancient Italian writers. He admitted that they were unquestionably masters in purity of language and style, but the subjects upon which they wrote were not the best calculated to inspire with sympathy and interest the young—especially the young American mind. But modern authors, according to Foresti, being "influenced by the existing principles relative to social improvement, and by a philosophical criticism far superior to that of the ancients," wrote "with more depth of thought, freshness and vigor of style, and in tone and spirit more in accordance with the opinions and taste of the present day." That was why their writings were more relished by modern readers.

Despite Foresti's efforts and undisputed leadership, Italian seems to have made little progress as a subject of study in both Columbia and New York Universities. No information is available as to the status of Italian at

⁴⁹ This information was obtained from a scrap of newspaper clipping from the *Eco d'Italia* (no date) preserved in the Museo del Risorgimento of Bologna.

⁵⁰ F. Foresti, Ollendorff's new method of learning to read, write, and speak the Italian language. New York, D. Appleton, 1846, 533 pp.

New York University during Foresti's tenure of office. In Columbia College modern foreign language study, including Italian, remained on a voluntary basis. The Columbiana Collection of the University preserves a copy of a letter that the president of the college, at that time, used to send to the parents of students at the beginning of each academic year, informing them of the provisions that were being made for language instruction at the college during that year and inviting them to specify which language, if any, they wished their sons to study. The following is the text of the letter sent by President Duer at the beginning of the academic year 1840–41:

Col. Coll. New York Oct. 15th 1840⁶¹

of Col. Coll.

Sir:

Provision having been made for the instruction of the Students of Columbia College in the language and Literature of France, Italy and Spain, by the Professors of those branches upon whom attendance is voluntary on the part of the Students or their Parents—I have to request you to Signify your wishes upon the Subject with respect to your Son, within the course of a week after this reaches you—and to Specify which of the above languages you wish him to be taught.

I remain Sir Very respectfully yours [Signed] W. A. Duer Pres^t.

P. S. The charge for tuition for each Student is fifteen dollars for the Academical year, by each Professor they attend.

It is safe to assume that, during this period, modern language study received greater stimulus at Harvard than at any other American institution. The credit for this belongs entirely to George Ticknor, Smith Professor of the French and Spanish Languages and Literatures, and Professor of Belles Lettres, and head of the Department of Modern Languages. Foreseeing the future growth of modern foreign language instruction in American colleges, Ticknor took definite steps, as early as 1825, to engage foreign scholars to help him in the teaching of these languages. In fact the Fourth Annual Report of the President of Harvard University to the Overseers on the State of the Institution for the Academic Year 1828–29, lists the following four instructors as assistants to Professor Ticknor:

Francis Sales, instructor in French and Spanish.

Pietro Bachi, instructor in Italian.

Charles Follen, instructor in the German Language, in Ethics, and in Civil and Ecclesiastical History.

Francis M. Surault, instructor in French.

Under Ticknor the study of the modern languages at Harvard was governed by the following principles: 1. No student was compelled to study any one of them. 2. A student, choosing to study a language, was compelled to persevere; he was not permitted to quit the study until he had learned the language he had chosen. 3. Students who entered upon the study of any lan-

⁸¹ MS. Columbiana Collection.

guage, were formed into sections, and carried forward according to their proficiency, without reference to the distinction of classes. 4. The instructors were paid only for one half of their time. In practice, however, modern languages were recommended as the prescribed course of study for juniors and seniors in their first term and for sophomores in the third term. 52

According to Morison,53 law 61 arranging class sections according to proficiency, was applied by some of the faculty half-heartedly, and by others in a way that produced disorder among the students. President Kirkland then took the initiative in having the law modified so that its application was optional with the faculty, and they allowed it to be continued in the given department only if that department desired it. The system was accordingly abandoned in all except in Ticknor's department of modern languages in which students were divided according to their facility to read and comprehend the languages studied.

Pietro Bachi, the instructor in Italian, was born in Sicily in 1787. He was educated at the University of Padua, where he received the degree of J.U.D. He was a lawyer by profession. Implicated in Joachim Murat's attempt to seize the throne of the Two Sicilies in 1815, he was banished, and lived in England till 1825, when he came to the United States. Bachi's appointment to the University took place on April 18, 1826,54 when, according to the Minute Book of the Corporation, the President and Fellows

of Harvard College voted as follows:

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"That Mr. Bachi, nominated and recommended by Professor Ticknor as assistant to the instructors in modern languages, be appointed Italian instructor for the next term. He [Mr. Bachi] is to be at Cambridge, the whole of every Monday, Wednesday, and Friday, to teach Italian or such other branch as may be required for six hours of each of the days abovementioned. He shall receive for his services at the rate of \$500 per annum.

"This engagement of \$500 to commence the next term and continue during the pleasure of both parties but not of either beyond the end of the

ensuing term unless renewed."55

The annual reports of the President of Harvard contain valuable information on the number of students in Italian and the textbooks used in the various courses. During the academic year 1825-26, there were 67 students in Italian, divided as follows: Mr. Charles Folsom had 46 students in the first term and 13 in the second term, while Mr. Bachi had 8 students

The Catalogue of Harvard College of 1828-29, p. 23.

⁵⁸ S. E. Morison, Three centuries of Harvard. Cambridge, Harvard University Press, 1936, p. 234.

⁴⁴ Before the appointment of Bachi as instructor in Italian, Professor Ticknor had been assisted in the teaching of this language by Charles Folsom, A.M. (A.B. 1813)—a former naval chaplain who was described in the Annual Report of Harvard University 1825-26 as Librarian and instructor in Italian.

Harvard College Records from Aug. 25, 1817 to March 31, 1827, vol. 6, p. 326.

in the third term. In 1828–29, the total number of students in Italian, in the three terms, was 48. This decrease of 19 students may have been due to the fact that in the meantime Mr. Bachi had also begun to teach Spanish. However, the following year, 1829–30, there was a large increase in enrollment in the Italian classes, there having been a total of 80 students—28 regular students and 52 volunteers. The increase in the number of students of Italian continued during the academic year 1830–31. In fact, during this year, Italian came after French in the total number of students in modern languages. Of a total 660 students, 233 studied French, 145 Italian, 134 Spanish, 124 German, and 24 Portuguese. The following table shows the number of undergraduates taught during each term; the languages in which they were instructed and the proportion of regular students and volunteers in 1830–31:⁵⁶

	First term	Second term	Third term	Total
French	90	80	63	233
Italian	34	39	72	145
Spanish	67	34	33	134
German	21	51	52	124
Portuguese		8	16	24
				660
Volunteers	83	71	97	251
Regular	129	141	139	409
				-
Total	212	212	236	660

An examination of Bachi's reports on his students in the Italian language revealed many annotations and marginal notes in his own hand concerning the attendance and conduct of his students; and, in accordance with the requirements of the department, there were also comments on the individual merits of the students. Excuses for absences were either accepted or rejected by the instructor, although this information had to be forwarded to the department. Problems of discipline were left to the discretion of the instructor. In serious cases he could ask the governing board to take appropriate action. In contrast to many of Mr. Folsom's reports, Bachi seemingly never made any complaint to the board.

In 1831 Bachi was also charged with the teaching of Portuguese, for in the Catalogue of Officers and Students 1831–32⁵⁷ he is listed as "Instructor in Italian, Spanish, and Portuguese." In the interest of this new assignment Bachi prepared a Portuguese grammar which he dedicated to the members of the class of 1832 who studied Camoens with him.⁵⁸

⁵⁶ Sixth annual report of the president of Harvard University to the overseers on the state of the institution for the academical year 1830-31. Cambridge, Metcalf & Co., 1832.

⁶⁷ p. 33.

⁸⁸ Morison, op. cit., p. 237.

Bachi's interest in the three languages led him to write the following works: A collection of exercises, adapted to the Italian grammar and the comparative view of the Italian and Spanish, and of the Spanish and Portuguese languages, 150 pp.; A comparative view of the Italian and Spanish Languages, 108 pp.; Comparative view of the Spanish and Portuguese languages, or easy method of learning the Portuguese tongue for those who are already acquainted with the Spanish, 1831.

The President's Annual Reports on the Students' Progress 1827–32, as quoted by Morison,⁵⁹ contain the following information on texts: "One soph who already knows Italian grammar reads five cantos of the Inferno, a volume of Alfieri's Vita and Botta.⁶⁰ A beginner's class of seven study Bachi's Grammar and read Soave and Goldoni."

There were other textbooks used in the teaching of Italian, as follows:

For the Freshmen: Veneroni's Syntax; Alfieri, Filippo; Tasso, [no title] chapters I & II; Dante's Inferno, canto I-V.

For the Sophomores: Veneroni's Analysis; Soave, Novelle, I-VI; Alfieri, Filippo, Acts 1 & 2.

For the Juniors: Veneroni's Analysis; Soave's Novelle I-VI; Alfieri, Filippo, Act I.

For the Seniors: Veneroni's Syntax; Tasso, c. III & IV; Alfieri, Filippo and Antigone.

Perhaps dissatisfied with the adequacy of these texts, Bachi prepared several texts of his own which proved highly successful and useful in the teaching of Italian in America for many years after his retirement. The first in chronological order is a conversational text⁶¹ which, as explained in the preface, Bachi prepared as a result of repeated requests both by teachers and students of the Italian language for a collection of conversational phrases that would be better suited to their use than such books of a similar kind as they had been able to procure. To meet this need Bachi examined the best Italian phrase books, published in England and France, and prepared his own text chiefly by selecting from them what he thought most useful to his purpose. Conversazione italiana is divided under the two captions: "Select phrases" and "Familiar dialogues." The phrases are those of the most common occurrence and indispensable use in conversation; and the dialogues, in parallel columns of English and Italian, represent the various occasions of social intercourse, and the ordinary occurrences of the entire day with particular reference to the customs and manners of Italy. In addition, the student is conducted on a tour through the principal cities of Italy,

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⁵⁹ Ibid., p. 236.

⁸⁰ This probably refers to Carlo Botta's (1766-1837) Storia della guerra dell'indipendenza degli Stati Uniti d'America.

⁶¹ P. Bachi, Conversazione italiana or a collection of phrases and familiar dialogues in Italian and English. Cambridge and Boston, James Monroe & Co., 1825 and 1835, pp. 223.

and his attention is directed to the most remarkable natural objects and works of art in that country.

Three years later, in 1828, Bachi published his selection of Italian prose from the most celebrated ancient and modern writers. 62 The text is dedicated to George Ticknor "delle lettere italiane intendentissimo," In his preface Bachi explained that he had three main objectives in the compilation of the volume whose chief aim was to facilitate the acquisition of a knowledge of the language. These were: 1. That the arrangement of the material be well adapted to the intelligence and capacity of beginners, by gradually leading them from a simple and natural style to a serious and elevated style; 2. That the selections, combining purity of language and elegance of style prove both pleasing and interesting; 3. That the nature of the subject will contribute to inspire a love for the literature of the country and prepare them for an extensive reading of the classics. Therefore Bachi did not confine himself to the writers of glorious epochs as Dante. Petrarch, Boccaccio, Machiavelli, Guicciardini and Della Casa, but also to Davila, Sarpi, Bentivoglio, Muratori, Bertola, Spallanzani, Denina, De Rossi, Amoretti, Botta and to several others who even in Bachi's days distinguished themselves for purity of diction and the loftiness of their style.

Bachi believed that of the many selections of Italian prose writings that had been published in various places, only a few had in fact satisfied the purpose for which they had been compiled. And even these few, both on account of the nature of the selections and their arrangement had proved of scarce usefulness to the students. Bachi's collection contains fables and short stories, dialogues, descriptions and travels, portraits, biographical data, histories, orations, criticism, etc.

In 1829, Bachi published another text. This one contained selections from the Italian theatre, 63 chiefly L'Aminta by Tasso, L'Artaserse by Metastasio, Griselda by Goldoni, Merope by Maffei, and Saul by Alfieri.

About ten years after his appointment at Harvard Bachi introduced a novel method in the teaching of a modern language. In connection with the publication of his collection of Italian fables in both verse and prose, 44 Bachi supplied interlinear translations on a plan which he believed had never before been attempted in any book of the kind. Besides early accustoming the learner to compare and observe the similarities and peculiar

⁶² P. Bachi, Scelta di prose italiane tratte da' più celebri scrittori antichi e moderni per uso degli studiosi di questa lingua. Cambridge, Carlo Folsom, 1828, 451 pp.

⁶³ P. Bachi, Teatro scelto italiano contenente l'Aminia di Tasso, L'Artaserse di Metastasio, la Griselda di Goldoni, la Merope di Maffei, e il Saul di Alfieri. Cambridge, Hilliard e Brown, 1829, 378 pp.

⁶⁴ P. Bachi, Raccolta di favole morali, or a collection of Italian fables in prose and verse, selected from the works of the best Italian fabulists with interlinear translations and explanation of idioms. Boston, James Munroe and Co., 1836, pp. xl, 155.

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differences of the idioms of different tongues, this method could not fail to produce another and no less important advantage—that of making him penetrate almost insensibly into the genius of the language he was learning. This work, which formed part II of Bachi's Corso di studio italiano contains the Italian text of 55 prose and 61 verse fables from Aesop, Pignotti, Grillo, Bertola, Perego, and others, with interlinear translations of eight of the prose selections. The fables, which were probably taken from Luigi Grillo's collection: Favole esopiane, London, 1824, and the Raccolta di favole scelte fra quelle di Pignotti, Clasio, Grillo, Perego, Bertola, published in London, 1836, were designed to supply young learners with an elementary book in the study of Italian, and to serve as an introduction to the Prose italiane and the volumes in verse, which formed part of the course of study for the Italian language prepared for the use of the students in Harvard University. They were selected from the works of the best Italian fabulists, and none was included, as Bachi took pains to explain, which, independently of classical excellence in their invention and style, did not recommend themselves by their moral tendency.

It was probably to give a definitive answer to his colleague, F. M. Surault, with whom he had been involved in a bitter polemic as a result of the latter's publication of an Italian grammar⁶⁵ that Bachi in 1838 revised his grammar which he had originally published in 1829.

In the preparation of his grammar⁶⁶ Bachi's aim was to provide, to the fullest extent, a theoretical foundation of Italian grammar. In the preface the author explained in great detail the plan of his work and summarized briefly the position of the Italian language in the light of the early nineteenth century school curriculum. The grammar, complete in its treatment of Italian pronunciation, orthography, analogy, and syntax, consists of a collection of rules and language peculiarities, difficult and copious examples taken from the classics, and numerous exercises for translation. On the whole, the text appears much too difficult and confusing to the beginner who primarily desires the presentation of the essentials of grammar with simple and

⁶⁶ In the preface to his work entitled An easy grammar: for use of colleges and schools' Cambridge and Boston, J. Munroe & Co., 1835, pp. 280, Surault stated that he had endeavored "to present in a clear and concise form, and to illustrate by sufficient examples all the rules and principles which are required to be learned by a student in order to master the language, and gain access to its literary treasures."

In a review published in the New England Magazine [Oct. 1, 1835], Bachi pointed out the erroneous statements Surault had made in his text. In a long pamphlet entitled Grammatical dissertation on the Italian language (Boston, 1835, pp. 55), Surault replied with a minute and violent analysis of Bachi's review, accusing Bachi of partiality, prejudice and unfairness.

⁶⁶ P. Bachi, A grammar of the Italian language. A new edition revised and improved with the addition of practical exercises and of numerous illustrations, drawn from the Italian classics. Boston, C. C. Little & J. Brown. London, R. J. Kennett, 1838, pp. 568. The first edition was published in 1829.

practical illustrations. Nevertheless, Bachi's grammar, according to Andrew P. Peabody, had a great reputation in its time. In his reminiscences⁶⁷ of the college professors, Peabody states that Bachi "was a man of learning, of fine appearance, and of gentlemanly manners, and had entire success as an instructor until, not without reason, he forfeited the respect and confidence of his associates and pupils." We do not know the nature of the difficulty in which Bachi became involved in 1846 when he was forced to break off relations with Harvard.

While Bachi was at the height of his professional career at Harvard, there arrived in Cambridge, in 1836, Carol Gallenga, who wrote under the name of Luigi Mariotti, and who was at once surrounded by the intellectual and social élite of that city, including Ticknor, Felton, Prescott, Everett and others. His Episodes of my second life⁶⁸ supply an interesting background to this early Italophile movement in the United States. Well-equipped as he was to talk on topics of general interest of the day, such as, anti-popery and Italian politics, he gave many lectures on these subjects. He also gave private instruction in the Italian language to Boston's "Almanac de Gotha" and also found time to contribute articles to leading American magazines, especially the North American Review.

Several years after the resignation of Bachi as professor of Italian, Luigi Monti, who had recently arrived in America, was appointed to assist Longfellow in the teaching of Italian. Monti was born in Palermo, Sicily, in 1830, the son of a distinguished naval officer. 69 Educated at the Jesuit College at Marsala, where his father was stationed, at the age of sixteen young Monti was placed on board an American merchant vessel to learn navigation and the English language preparatory to his admission to the naval college. Monti made three voyages to the United States. On his return from the last voyage, he found the island of Sicily in a state of revolution against the king of Naples, the famous Bomba. Monti joined the revolutionary army, serving throughout the whole campaign. After the defeat of the army and its disbandment, Monti entered the University of Palermo in 1849. In January 1850, he joined a conspiracy against the king of Naples. Its failure forced him to escape to the United States, where he took up his residence at Hyannis. Here he taught for a year in a private school. In 1852, Monti removed to Boston where he continued to give lessons in Italian. While in Boston he boarded with the Parsons and in the follow-

⁶⁷ Andrew P. Peabody, Harvard reminiscences. Boston, Ticknor & Co., 1888, 216 pp.

⁶⁸ Antonio Carlo Napoleone Gallenga [Luigi Mariotti, pseud.]. Episodes of my second life. London, Chapman & Hall, 1884, 2 vols. vol. I, American experiences; vol. II, English experiences.

^{*9} The biographical information here given was obtained from the July 1881 issue of the Harvard University Register which accompanied a letter of Mr. Wildes, Nov. 7, 1883, preserved in the Columbiana Collection.

ing summer married Fanny, the sister of Thomas William Parsons, the translator of Dante.

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His charm and humor, his musical soul and amiable nature, further enhanced by his simplicity and frankness of manner, won Monti the hearts of many men of distinction, including Longfellow, who, as an ever helpful friend and powerful inspiration, upon his retirement from Harvard, recommended Monti as instructor of Italian in that institution. It was Longfellow who introduced Monti as "the Sicilian that I have known so long and love so well."

As a means of promoting the study of his native language, during the five years that he taught at Harvard, Monti published a grammar and a reader of Italian. The grammar⁷¹ is dedicated to Longfellow. In the letter of dedication, dated at Boston, August 30, 1855, Monti wrote that "the work, the fruit of four years' labor, is not what my own wishes would have desired, and you perhaps will find many imperfections in it, for which I beg your indulgence toward a young man in his first step in the difficult career of letters, and I beg you to spare, not your suggestions and corrections, but your blame of one whose only aim has been to facilitate in America the study of the language of the 'beautiful country where "sì" is heard.'

In order to provide a theoretical background of Italian grammar, Monti prepared a systematic arrangement of forty-one exercises whose examples corresponded to the rules which preceded them, and were taken, with but a few expressions, from modern Italian authors. Monti ingeniously combined the scientific or classical method with the empirical, so that the student might more easily learn to appreciate the great writers of modern Italy. Monti believed that by the scientific method unalloyed, the student might be aided to turn a stanza of Tasso, or possibly to make a few purchases in a mosaic shop, but he would remain ignorant of the genius of Gioberti, Guerrazzi, D'Azeglio, Leopardi, and others. In order to make it easier for the student to memorize the clear and concise rules and examples each grammatical point is treated in a separate paragraph. Under the heading "Variations from general rules," Monti included a wealth of material on language peculiarities. Despite some obsolete forms, the grammar is still worthy of serious study for its exhaustive treatment of the subject.

Monti dedicated his Italian reader⁷² "to Thomas William Parsons, translator of Dante, through whose friendship the compiler of this volume, in exile, found a home."

⁷⁰ J. von Schaich, Characters in Tales of a Wayside Inn. Boston, The Universalist Publishing House, 1933, pp. 61.

lishing House, 1933, pp. 61.

11 L. Monti, A grammar of the Italian language. Boston, Little, Brown & Co., 1855, pp. 252.

The Luigi Monti, A reader of the Italian language, being extracts from some of the best modern Italian authors, both of prose and poetry. With notes. Boston, Little, Brown & Co., 1855, 348 pp. Borrowed from the Library of the University of Virginia, Charlottesville, Va.

In his preface Monti explained that unlike the usual custom of those who had compiled readers to collect small extracts from classic authors, and generally from the old, in preference to modern writers, he [Monti] had deemed it more useful and also more interesting to give extracts from only a few eminent modern authors, and with one or two exceptions, those whose works had not been translated into English. From among the many who had lately increased and illustrated modern Italian literature, Monti selected but three prose writers—Silvio Pellico, F. D. Guerrazzi, and Vincenzo Gioberti.

Monti chose these authors not because they ranked above other moderns, but because they represented three different styles. The first was "calm and chaste, subdued to mildness by the gentle and blessed spirit of Christianity." The second was "passionate, imaginative; a 'good hater' of oppression in every form." The third writer was "deep, synthetical, and philosophic" writing "to the reason, but always from the heart."

With such aids, Monti felt that students could gradually advance from the simple and easy to the loftier and deeper style. Having made himself familiar with these, the student was then competent to read, and in some degree to appreciate the beauties of Manzoni, Foscolo, Leopardi, Nota, Grossi, Azeglio, Niccolini, and many others, as well as the Italian classics.

In the poetical selections Monti adopted a similar plan only more limited, ascending gradually from his contemporaries to Metastasio. Monti believed that after Metastasio, the student was ready to enter into the appreciation of Alfieri, Parini, Tasso, Ariosto, Petrarca, and Dante.

Realizing the difficulty Italian accentuation offered to students of the language, Monti introduced the use of accent marks in the reader. The author accented the entire first part of this collection, that is, all the extracts from Silvio Pellico. The rest was accented only in words of more than three syllables. Words of three syllables were accented whenever the accent did not fall upon the second, and words of two syllables whenever the accent did not fall upon the first.

The notes in English in the back of the book [p. 331-348] translate most of the idiomatic expressions, and explain some of the irregularities of the verbs. But in the latter case, references were made to Monti's grammar in which the student could find the conjugation of every irregular verb. Other references to the grammar pertain to some particular form of speech, grammatical construction, etc., etc. It is unfortunate, however, that the notes gave no information on the authors or on the works included in the volume.

Monti adopted this plan with the advice of some of his best friends, who were interested equally with himself in spreading and continuing the knowledge of Italian which the editor explained "ought to survive its commercial and its political importance out of regard to its historical and actual relation to letters—to English literature, and especially to English poesy."

Monti hoped to succeed "in facilitating this useful and elegant study."

If his collection met with little approbation, he found consolation in a phrase of Azeglio, that "even to do badly costs some labor."

The prose selections, from pages 1 to 195, include extracts from Pellico's Le mie prigioni; F. D. Guerrazzi, La battaglia di Benevento, Isabella Orsini, and L'assedio di Firenze; Vincenzo Gioberti, Rinnovamento civile d'Italia.

The poetry selections, pages 197 to 328, include: Pietro Maroncelli, Il prigioniero; [Anonymous] Ode italica: sulla creduta morte di Silvio Pellico; Giacomo Leopardi, All'Italia, Sopra il monumento di Dante, Il primo amore, Scherzo; Alessandro Manzoni, Il cinque maggio, La guerra fratricida; F. D. Guerrazzi, Li due sventurati; Tommaso Grossi, Canzone del menestrello, La rondinella, Serventese Folchetto di Provenza; [Anonymous], Serventese in morte di Marco Visconti; Giovanni Prati, Roma, sonetto; Vincenzo Monti, Sulla morte di Giuda; Pietro Metastasio, Artaserse: dramma.

In recognition of his success as a teacher, in 1857 Harvard University bestowed upon Monti an honary degree of Master of Arts.

In his effort to arouse interest in Italy and the Italian language, Monti translated into English two historical novels by Guerrazzi. The first, Beatrice Cenci, 73 Guerrazzi's "tirade on tyranny," published in Pisa, 1854, has for understandable reasons, enjoyed unusual success in America, reaching its seventh edition within a year, and necessitating additional printings as late as 1906. The second novel, Isabella Orsini, 74 had appeared in Florence in 1844.

To students of American literature of this period, Monti is better known as the Sicilian in Longfellow's Tales of a Wayside Inn, in which the poet celebrated the company of friends—Parsons, Monti, Treadwell, Ole Bull, and two or three others, including "a Spanish Jew from Alicant"—who often met at the Red Horse Tavern in Sundbury. In the two pages devoted to Monti, Longfellow, besides an exact description of his looks, presents the Italian in the triple rôle—student of standard Italian poetry, of the gay novellisti, and of his own Sicilian dialect writers.

In 1861, not without Parsons' efforts, Monti was appointed United States consul at Palermo. 75 During his twelve years of service, Monti ren-

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⁷³ F. D. Guerrazzi, Beatrice Cenci: a historical novel of the sixteenth century. Translated from the Italian by Luigi Monti, A.M., Instructor in Italian at Harvard. Another American translation of the same novel, by Mrs. Watts Sherman, also published in 1858, and considered superior to Monti's, was prefaced by a "letter from the author" dated Geneva, June 3, 1857, to the translator.

⁷⁴ F. D. Guerrazzi, Isabella Orsini, translated by Luigi Monti. New York, Rudd & Carleton, 1859.

⁷⁸ Parsons had enlisted the cooperation of Senator Charles Sumner to obtain Monti's appointment. Among the Sumner Papers in the Harvard College Library there is a letter from Parsons dated August 3, 1861, which is a grateful acknowledgment of a telegram from the Senator announcing Monti's appointment. See: *Thomas William Parsons*, *Letters by*... Edited by Zoltán Haraszto with an essay by Austin Warren. Boston, The Trustees of the Public Library, 1939, p. 96.

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dered distinguished services to his adopted country. In 1868 he was congratulated by T. B. Lawrence, ⁷⁶ United States consul general in Florence on an article he [Monti] had written for the Boston Courier, ⁷⁷ giving a graphic description of a recent visit he had made to Rome. Mr. Lawrence regretted that time had not permitted Monti to visit his friends in Florence, as he [Lawrence] would have been glad to see an equally good description of the city of Florence. ⁷⁸

In 1873, at the beginning of Grant's second administration, Monti was recalled from Palermo. On his return to the United States, though he never again occupied a university chair, Monti resumed his old profession, in Boston and elsewhere, giving private instruction in Italian, translating works from the Italian, and lecturing on Italian subjects.

His translation of Guerrazzi's Manfred: or the Battle of Benevento, 79 included as an appendix the translation of Boccaccio's Novel II, Tenth Day, of the Decameron. 80

Monti published *The Adventures of a Consul Abroad*, ⁸¹ a kind of an autobiography, which deals more particularly with his consulship in the Sicilian capital.

Meanwhile Monti was kept busy lecturing at the Peabody Institute, Baltimore, Md., at Vassar and Wellesley colleges, and at several other institutions of learning. During the season of 1876–77, he delivered a course of lectures before the Lowell Institute on "Modern Italian Literature." Four years later he gave another series of lectures on "Dante and his times and works." Besides numerous articles he contributed to several American magazines and reviews, in 1882 Monti published a novel in the Round Robin Series, entitled *Leone*, now completely forgotten.

While in Boston, Monti lived at Number 1 Beacon Street. However, he never gave up his residence at Palermo, apparently hoping that some day he might be reinstated in his position. To disabuse his mind, on August 27,

77 The article referred to has not been found.

⁷⁸ MS. letter Lawrence to Monti, dated Florence, July 20, 1868. National Archives, Washington, D. C.

⁷⁹ Francesco Domenico Guerrazzi, *Manfred: or the battle of Benevento*. Translated from the Italian by Luigi Monti, A.M., formerly instructor in Italian in the University at Cambridge; lately United States Consul at Palermo. New York, G. W. Carleton & Co., publishers, 1875, 447 pp.

80 Decameron, X, 2. This short story deals with Ghino di Tacco who treated the abbé of Cigni for a stomach ailment. The latter, on his return to the court of Rome, reconciled Ghino with Pope Boniface who then appointed him a hospital friar which gave him a generous allowance.

⁸¹ Luigi Monti, Adventures of a consul abroad. Boston, Lee & Sheppard; New York, C. T. Dillingham, 1878, 270 pp.

⁷⁶ T. Bigelow Lawrence, of Massachusetts, was commissioned consul general at Florence on March 27, 1861, leaving his post, on a leave of absence, about Dec. 1, 1868. Lawrence died in Washington on Mar. 21, 1869.

1882, Parsons wrote a frank letter to his sister, Fanny, Monti's wife, in which he informed her that Mr. Hamilton Fish had told him many things that compelled him to doubt Monti's chance for a reappointment as consul. "Uncle Sam," Parsons wrote to his sister, "does not want 'literati' to contend with mutinous crews and ignorant sea-captains. A scholar like Hawthorne might indeed be sent to Liverpool in remuneration for electioneering services to a Democratic President; a lofty compliment from a genius like Hawthorne to a boon-companion and so forth. But Hawthorne was not a good Consul like Luigi Monti " In the same letter Parsons corrected his sister's overrated evaluation of Monti's scholarship. With admirable frankness Parsons wrote that Monti was "not much of a literary man and very little of a scholar in the high sense of scholarship." Because Monti gave in Boston, under a certain influence, and with a not uncertain prestige, a course or two of Lowell Lectures which Parsons' friend, James Lowell, was remotely instrumental in obtaining, Mrs. Monti "must not fancy that he is to be reckoned among the sacred band whom the vulgar designate as literary fellows." Mr. Monti was industriously using his talents to secure a permanent position of tutor-not Professor, for which he was by no means qualified, continued Mr. Parsons in his letter.

"I dwell on this distinction," Mr. Parsons concluded, "because you have spoken of a Professorship at Cambridge and ignorant people often talk to me of Professor Monti. If you come back to Boston, you must at once and forever disabuse your mind of this rubbish. It is more than Luigi Monti can do to understand fully a single Canto of the *Paradiso*. Is he then qualified to succeed Mr. Longfellow, who was himself in many passages wholly astray? A higher tone of scholarship is now exacted in *our* part of New England than that which might content Palermo. I will not speak of Chicago or any of those newly sprung and pretentious places. But I wish you to know that in the state of Massachusetts there are plenty of people dwelling in obscurity—farmer's daughters and mothers of hard-working children—who can easily distinguish between mental qualities and know the genuine from the"

It seems very probable that a call to dinner prevented Parsons from finishing the sentence. This may be the reason why the letter was abruptly broken off and apparently never sent.⁸²

When, in the fall of 1883, Monti became reluctantly convinced that he could not hope for an appointment at Harvard, he moved to New York City with his wife. Through his friend, George D. Wildes, Rector of Christ Church in Riverdale, New York, he sought an appointment to teach Italian in Columbia College, where there was a vacancy. In his letter dated November 7, 1883, ⁸³ addressed to Mr. Hamilton Fish who was then the Chairman

⁸² Parsons, Letters, pp. 111-13.

⁸³ MS. in Fish papers. Columbiana Collection, Columbia University.

of the Board of Trustees of the College, the Rev. Mr. Wildes stated that he had known Mr. Monti "intimately" and "most favorably" for about thirty years, ⁸⁴ recalling that he had first met the Italian through a note of introduction from Professor Longfellow. At that time Mr. Wildes was the Supervisor of the Episcopal School for Young Ladies in Boston, and also Examiner in Mathematics, by State appointment, at Harvard University. Mr. Monti became, at once, according to Mr. Wildes, the instructor in the Italian language and literature at the school, and very soon, while retaining his many pupils there, and in private circles in Boston, the popular and successful teacher and lecturer at the University. Monti's social relations, continued Mr. Wildes, had uniformly justified his introduction to the refined circles of any city where he had resided. Mr. Wildes stated his belief that Monti was a member of the Protestant Episcopal Church, as was also Mrs. Monti, also distinguished as a lady of unusual literary accomplishments.

In his reply dated November 12, 1883,85 Mr. Fish informed the Rev. Dr. Wildes that he had been prevented by illness from attending the last meeting of the Board of Trustees of Columbia College, and knew nothing at all of a vacancy in the department of Italian. Although he had never met Mr. Monti, and though he had been "the unfortunate recipient of a large amount of criticism and censure at his hands," still Mr. Fish promised that he would be glad to render Mr. Monti a favor, adding that he would make an inquiry concerning the supposed vacancy at the College and would recommend him "to any parties whom I may know to desire instruction in Italian."

Though there was a vacancy in Italian at Columbia at the time, it is not known why Mr. Monti failed to secure the appointment. The fact is that, in 1882, Carlo Speranza⁸⁶ was asked to fill temporarily the office of tutor in Italian during the absence in Europe of the regular incumbent. At

⁸⁴ A printed circular accompanying Mr. Wildes' letter contained the following information:

LUIGI MONTI, A.M.

Formerly instructor in Italian at Harvard University, Cambridge, Mass., lately U. S. Consul at Palermo, Italy, has the honor to inform you that he has taken up his residence in New York as teacher of the Italian language, and iecturer on its literature and history.

He is ready to accept engagements both for private pupils and for classes in schools. In those schools where Mr. Monti is engaged to teach classes in Italian, he will deliver his courses of lectures at a reduced price.

Address,

Mr. Luigi Monti care of F. W. Christern No. 37 W. 23d Street New York

This information was followed by the extract from the last issue of the *Harvard University Register*, Cambridge, Mass., July 1881, which has been given elsewhere.

85 MS. Fish papers. Columbiana Collection, Columbia University.

86 Professor Speranza had taught Italian at Yale since 1879.

the expiration of the original appointment, Mr. Speranza, according to an entry in the Columbia Trustee Minutes, under date of May 3, 1886, was permitted to deliver occasional lectures at the College during the ensuing year under the direction of the President and his name continued to be borne upon the role of College officers with the title "Instructor in Italian," but without pay. This was granted on June 7, 1886.87

So little is known of this distinguished teacher of Italian that the author may be permitted to summarize briefly the main facts of his life. Mr. Speranza was born in December, 1844, in the city of Padua, then under Austrian rule. He attended the Liceo of his native city, after graduation from which he entered the faculty of law of the University of Padua. Upon the completion of his professional studies, Mr. Speranza became active in the patriotic movement to free his country from a foreign yoke and to bring about its union with the Kingdom of Italy. He was arrested and sentenced to death, but before the sentence was carried out, he was freed by the arrival of the Italian troops in 1866. Even at that time Mr. Speranza had felt an interest in the study of languages and literature, and this soon led to his securing a license to teach French in the secondary schools of Italy. About ten years later he left his native country and emigrated to the United States, where his ability was soon recognized.

After the close of this temporary appointment at Columbia, Professor Speranza for a time taught his native language in the University of the City of New York and in Yale University, where he received the degree of Master of Arts. In 1891 he returned to Columbia, and was continuously connected with the University from that time to his death in 1911. His first title, that of instructor in Spanish and Italian, was soon changed to instructor in Romance languages and literatures. He was promoted to the rank of adjunct professor in 1896, and became professor of Italian in 1905.

Professor Speranza displayed all the qualities of a genuine teacher, of an accurate scholar, and of an able judge of literary values. He was frequently invited to deliver lectures before societies organized for the study of Italian literature.⁸⁸

Meanwhile, at New York University, after the resignation in 1856 of Professor Foresti, a new appointment had been made to provide instruction in Italian. In 1858 the trustees of the institution appointed Vincenzo Botta to the professorship of Italian, a position which he held until his death on October 5, 1894.

Botta, a distinguished member of the Parliament of the Kingdom of Sardinia, had arrived in New York in 1853, apparently for the purpose of

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⁸⁷ MS. Trustee Minutes, Columbiana Collection.

⁸⁸ Carlo Leonardo Speranza. Columbia University Quarterly, June 1911, XIII, 288–289. Photograph. See also a poem "Carlo Leonardo Speranza" by John Erskine in the Columbia University Quarterly, Sept. 1911, XIII, 447–448.

conducting a study of the American school system. ⁸⁹ As frequently happens, Botta became so attached to America that he decided to make it his permanent home, the more so as in 1855 he married Anne Charlotte Lynch, a literary woman, and a feminist of note, who was held in high esteem by the best writers of her time: Emerson, Holmes, Whittier, and Longfellow. Upon her return from Europe in 1853, Miss Lynch established in New York literary soirées, which, according to a contemporary magazine were "the only successful attempt at a salon in this country." ⁹⁰ Her home in New York was adorned to some extent with her own sculptures, for as an amateur she modelled finely. Meanwhile, Botta had become an American citizen.

Very little is known of Botta's academic career at New York University. T. F. Jones, Director of the Library of New York University, examined the minutes of the faculty meetings for this period and found no evidence that Botta ever attended one. It is therefore probable, according to Director Jones, that Botta's appointment was purely honorary, although occasionally he may have given extracurricular instruction in Italian.

Much more is known of Botta's efforts to promote the friendly relations between his native country and the United States and to interpret and explain the customs, institutions, and culture of both countries. It was with this object in view that he wrote an Account of the system of education in Piedmont, that he published a report in the Rivista Contemporanea, on the scientific congress held in America in 1855, and that he described to his countrymen the work of the Italian school in New York.

Botta exerted much effort to enlist the sympathy of America toward the Italians who were fighting to achieve national independence under the leadership of Cavour. 93 On the occasion of the sudden death of the Italian statesman, Botta delivered a discourse on the life, character, and policy of Cavour (1862). At a banquet offered on November 21, 1863, in honor of the Italian officers who had arrived in the port of New York on the frigates "Re d'Italia" and "Re Galantuomo," Botta delivered the principal address, toasting Victor Emmanuel II. 94 On the death of the Italian King,

⁸⁹ Botta published his study entitled "Dell'istruzione pubblica negli Stati Uniti," in Rivista Contemporanea, Turin, 1856, VI, 695-727; VIII, 495-519. On Botta see also: Appleton's Cyclopedia of American Biography, I, 325; Dictionary of American Biography, II, 470; Sara Monforte, Vincenzo Botta: an outstanding Italo-American. Unpublished dissertation for the degree of Master of Arts at Columbia University. 1938.

⁹⁰ Giovanni Schiavo, The Italians in America before the Civil War. New York, Vigo Press, 1934, 258.

⁰¹ Turin, 1855, IV, 332-349.

⁹² Intorno la scuola italiana a Nuova York: relazione. Milan, Daelli, 1864. Reprinted from Il Politecnico, Milan, 1864, XXII, 200-207.

⁹³ See H. R. Marraro, American opinion on the unification of Italy, 1846-61. New York, 1932, 188, 189, 243, 287, 288. See also Botta, "L'America all'Italia." Il Mondo Illustrato, Turin, III, 1860, 283-284.

⁹⁴ Brindisi a Vittorio Emanuele. . . . Turin, 1864.

Botta wrote a memorial on behalf of the Italian residents in New York.95

During the American Civil War, Botta, contributed several articles to Italian magazines in which he explained the causes, progress and ideals of the North. When President Lincoln was assassinated, he drew up the resolutions adopted at the meeting of the Italian residents of New York, on April 23, 1865. 97

Botta's study on Dante, as philosopher, patriot and poet, published in 1865, written on the occasion of the sixth centenary of the birth of Dante, and his An historical account of modern philosophy in Italy are creditable contributions to Italian literary scholarship in America.

Botta was socially prominent in New York. From 1863 to 1894 he was vice-president of the Union League Club of New York.

At Yale University the study of Italian was introduced somewhat later than in the other leading American institutions. It was not until 1842 that the college authorities appointed Luigi Roberti as instructor in Italian. Two years later Roberti resigned, and Giuseppe Artoni was appointed instructor. Roberti returned to Yale in 1847 as teacher of Italian, a position he held to 1852, though he continued to teach French to 1857. No instruction in Italian was again offered at Yale until 1879, when Professor Speranza, who had recently arrived from Europe, was appointed to teach Italian. He remained at Yale to 1882, when he transferred to Columbia.

Before closing this paper, it may be useful to record briefly the work of some of the private teachers of Italian during this early period.

In his Storia della lingua e letteratura italiana in New York (New York, 1827) Da Ponte states that there were at least four other private teachers of Italian in the city in addition to himself. They were Aloisi, Padovani, Mezzara, and Rapallo. Except for Antonio Rapallo, who seems to have been a popular teacher as early as 1817, and whose tradition was continued by his son, Charles Rapallo, who later became Judge of the Court of Appeals, nothing is known of these men or of their teaching.

In the early 1820's a Donato Gherardi taught Italian privately at Boston, Cambridge, and Northampton. Pietro D'Alessandro, the author of an elegy in Italian blank verse, "Monte Auburno," was also engaged in teaching in Boston. 98 At the same time Charles Nolcini gave lessons in Italian

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⁹⁵ In memoria di Vittorio Emanuele II, primo Re d'Italia, gli Italiani residenti in New York offrono. Tip. della Scuola Italiana, New York, 1878, 76 pp.

³⁶ La questione americana. Rivista contemporanea, Turin, 1861, XXVI, 141-152; 241-255; 1862, XXIX, 259-267.

⁹⁷ New York, 1865, 4 pp.

⁹⁸ Bruno Roselli, op. cit., 81. For D'Alessandro's impressions of New England manners, see his "Letters of an Italian exile in America." Southern Literary Messenger, Richmond, Va., Dec. 1842, VIII, 741-748. These letters express the feelings of a sensitive and honest Italian while yet a stranger in this "land of liberty." The letters were translated into English by Henry T. Tuckerman.

in Portland, Maine. Pietro Borsieri, a Spielberg survivor, the translator of Scott into Italian, taught Italian at Princeton and Philadelphia soon after his arrival in America in 1836.

In Albany, New York, in the 1820's instruction in Italian was offered by Mr. S. Pinistri, of whom we know very little. The New York Historical Society preserves a manuscript letter from William A. Duer, of Albany, New York, addressed to H. Peebles, Esq., of Troy, dated January 27, 1821, 99 in which the writer described Mr. Pinistri as a teacher of drawing and the Italian language "for some time past in some of the most respected families in this city." But since Mr. Pinistri had been unable to find sufficient encouragement in Albany, he had decided "to extend his attendance to Troy." Mr. Pinistri had gone to Albany with "very satisfactory recommendations" to Mr. Duer and to others. Mr. Duer hoped that Mr. Peebles could be of service to Mr. Pinistri in promoting the object of his visit to Troy.

In conclusion, it must be noted that credit is primarily due to Bellini, Da Ponte, Bachi, Foresti, Monti, Botta, and Speranza for their constant and persevering efforts to establish and improve the condition of the study of Italian in the colleges and universities of the United States. The success of their efforts is eloquently demonstrated not only by the fact that during the nineteenth century the study of Italian was introduced in forty-three colleges and universities of the United States, but also, and this is much more important, by the fact that they succeeded in arousing an interest in Italian studies among the most celebrated literary and academic personalities of the period. I say that this is most important because great as was undoubtedly the contribution of these Italian pioneers to the spread of Italian culture in America, it was not, for a variety of reasons, as far-reaching and permanent as the contributions made by Ticknor, Longfellow, Lowell, Holmes, Parsons, Norton, Whittier, Bryant, Taylor and many other American Italophiles who, having discovered the intrinsic values of Italian culture, determined to cultivate them in American soil, and they obtained excellent results.

⁹⁹ MS. New York Historical Society.

[&]quot;Foreign Languages for Global War and Global Peace!"

Foreign Language Student Publications

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RENÉE JEANNE FULTON Forest Hills High School, Forest Hills, New York

(Author's summary.—A review of foreign language student publications shows that they provide a variety of opportunities for widening the students' cultural horizons as well as for developing power and creativeness in the written language.)

SHIFTING shibboleths is a dangerous pastime. Those who carry the banner often forget their former allegiances. Those who follow often follow blindly.

Now that the watchword in foreign language instruction is "Languages for conversation" some teachers believe that to have pupils write in the foreign language is treason to the new cause. The more discerning, however, while relegating to second place formal English into foreign language translations, are by no means abandoning written expression in the foreign idiom. They acknowledge the underlying assumption in teaching people to speak, namely, that at some time they will have something to say, some thought to express.

Language as a medium of expression has a spoken and a written form. Expression by means of the visual symbol for the oral word should not be slighted, particularly when teaching good language students. To such high school students the opportunity to put ideas in writing in a foreign idiom is a challenge; the process appeals to their creativeness; it heightens their appreciation of language; it offers them material evidence of the practicality of their study.

If written expression in the foreign language is an integrated activity of the school program it frequently crystallizes into a project for a student publication. This is the case in a number of secondary schools known to the writer. The foreign language department magazine or newspaper is surviving despite the hue and cry for oral work. In nearly every instance, whether the result is a series of mimeographed sheets or spiral-bound printed pages, the impetus to "publish" has come directly from the boys and girls. About what do these young people write? A glimpse at the contents of a few publications will give a fair idea of the nature of the contents in all the modern language groups: French, Spanish, German and Italian.

The "pieces de résistance" of all the publications are, of course, those articles which strive to foster a better understanding of the foreign civilization or to recount its contributions to our national life. Statesmen, explorers, artists, scientists and men of letters furnish favorite subjects for both art and editorial staffs. The headline, "Bertillon et les empreintes digitales" piques the curiosity of the readers of "L'Echo de Roanoke." The students

¹ "L'Echo de Roanoke," Jefferson Senior High School, Roanoke, Va.

in a large New York City high school for boys relish the story of the origin of the Pari Mutuel in the pages of "Le Courrier," while those in a Massachusetts preparatory school read the history of tennis in "La Grue d'Or."3 Italian-American relations are furthered in "Il Foro" by an account on "L'Italia a Nuova York." "El Barrio Hispano de Nueva York" takes up the equivalent theme in the columns of "Las Noticias."5

Although the standard school newspaper or magazine, written in English, may carry occasional articles on inter-American affairs, Spanish students are the real torch-bearers who reveal the rich and varied materials of Latin America. Biographical articles based on the lives of Simón Bolívar, San Martín and Bernardo O'Higgins are always popular. "Novedades Hispanas" publishes a feature article on "Los Aztecas"; "La Voz" describes "Diversiones Mejicanas." The policy of "El buen Vecino" and pleas for "Solidaridad hemisférica" and "Una Unión grande y libre" are emphasized over and over again by the staffs of all the Spanish publications.

Foreign language student editors are no less ardent in rendering distinctive service in support of the war effort. Readers are asked to work "Pour la Victoire" and to beat "El Eje." "Rojo y Oro" issues words of warning in "Recordemos siempre lo de Pearl Harbor." "Las Noticias" prophesies "El Nemesis de nuestros enemigos." In "Le Courrier" a student blood donor urges contributions to "La Croix Rouge"; on the same page we find instructions printed in French for fighting "Les Bombes Incendiaires. Young aspirants to membership in the famous "Caterpillar Club" can profit by reading "El Secreto de Paracaidismo" in "La Voz." "Echoes from Afar" makes it possible to sing "Herr, Schutz' Amerika!" and "La Petite Revue"10 offers "Je suis un Américain." "La Grue d'Or" describes the "Commandos" and, over Uncle Sam's profile, urges "Votre oncle a besoin de fonds. Achetez des timbres de guerre."

Several French magazines feature sketches of Generals de Gaulle and Giraud. Stories and news items cover distant parts of the French colonial empire: Martinique, French Guiana, Algiers, Madagascar and l'Ile de la Réunion. The "Revue Taftienne" contrasts "Vichy d'autrefois et Vichy d'aujourd'hui." "L'Echo de Roanoke" recalls the French concession in

^{2 &}quot;Le Courrier," Boys High School, Brooklyn, N. Y.

³ "La Grue d'Or," Cranwell Preparatory School, Lenox, Mass.

^{4 &}quot;Il Foro," Rome Free Academy, Rome, N. Y.

⁵ "Las Noticias," De Witt Clinton High School, New York, N. Y.

^{6 &}quot;Novedades Hispanas," Walton High School, New York, N. Y.

[&]quot; "La Voz," Boys High School, Brooklyn, N. Y.

^{8 &}quot;Rojo y Oro," James Monroe High School, New York, N. Y.

 [&]quot;Echoes from Afar," Walton High School, New York, N. Y.
 "La Petite Revue," James Monroe High School, New York, N. Y.

^{11 &}quot;Revue Taftienne," Wm. Howard Taft High School, New York, N. Y.

Shanghai and "Marianne" pays tribute to China in a poem entitled "Yang-tse-Kiang."

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Personal opinion also finds serious outlet in editorials and feature articles. "L'Etincelle" devotes two pages to "La Suisse: la plus grande et la plus petite des démocraties." "Lisons" reviews Benjamin Franklin's services to France. The optimism of youth characterizes the editorial of "La Revue Française" which begins: "Cher Lecteur." In "Las Noticias" the values of compulsory military drill are weighed and "Rojo y Oro" discusses "La Carta del Atlántico." Keeping abreast with the expanding interest in language study the last named publication carried, in a recent issue, "A Página Portuguesa de Vermelho e Ouro."

Since reading and writing are based upon human interest the foreign language student press has its share of stories, poems, book reviews and even fantasy written in the foreign idiom. The tale an "Indianer Jugend" can be read in German in "Klub und Klasse." A regular column of "La Page Ouverte" entitled "La Mode et la Femme" caters to feminine foibles. This same newspaper differs somewhat from other foreign language papers in that it mirrors every aspect of school life in its pages—clubs, sports, school honors, senior activities, community enterprises. By turning to the last page of almost any publication the English crossword puzzle fan will find "Rompecabezas," "Mots croisés" or "Kreuzworträtsel."

Two publications are in a class by themselves. One, a magazine, represents the experiment of a large New York city high school in coordinating the efforts of its four modern language departments by publishing one polyglot magazine under the English title, "Echoes from Afar."

The other publication, a newspaper, is the result of the coordinated efforts of the fifty-two academic high schools in New York city and all the junior high schools. The paper is called the "French-American Student." It is an all-star publication with a staff composed of representatives from the five boroughs of the city. It prints news of the French clubs organized in the city schools as well as articles of general interest to all students of French and interviews with prominent French celebrities in the United States. Sponsored by the Metropolitan Chapter of the American Association of Teachers of French, the "French-American Student" has attained a nation-wide circulation of more than 23,000 copies.

^{12 &}quot;Marianne," Hunter College High School, New York, N. Y.

^{13 &}quot;L'Etincelle," Forest Hills High School, Forest Hills, N. Y.

^{14 &}quot;Lisons," Scott High School, North Braddock, Pa.

^{15 &}quot;La Revue Française," Evander Childs High School, New York, N. Y.

 ^{18 &}quot;Klub und Klasse," Hunter College High School, New York, N. Y.
 17 "La Page Ouverte," Crosby High School, Waterbury, Conn.

¹⁸ "French-American Student," S. Pred., Director, Forest Hills High School, Forest Hills, N. Y.

The publications of the foreign language student press cannot all be counted upon to appear at regular intervals. Several representatives can point to a long and enviable record of high standards and regular editions at stated times. "La Voz" and "Le Petit Canard," for example, made their first appearance twenty-three years ago. "Le Courrier" and "Marianne" have both passed their tenth year. The latter, a magazine, has been outstanding in creative output. Moreover, to encourage beginning students of French, both as contributors and readers, it sets aside a special section called "Mariannette." A few other publications encourage beginners by including, in every issue, articles written in the vernacular.

However, the fact that some publications appear only intermittently is no discredit. Rather it is an indication that they are the products of a certain linguistic exuberance which yields sporadic blooms. The sage language teacher will cultivate this natural blossoming with loving care.

19 "Le Petit Canard," De Witt Clinton High School, New York, N. Y.

"Foreign Languages—America's Need for the Future!"

"AMERICANS, AWAKE TO LANGUAGE NEEDS!

"Foreign Languages for the Air Age!"

Some Difficulties in Defining Pronunciation on Paper

GEORGE E. CONDOYANNIS University of Rochester, Rochester, New York

(Author's summary.)—The attempts at definition of foreign sounds in a recent popular book on language bring to mind the difficulties encountered in allowing for local variations in English. It is hoped that henceforth textbook authors will state what variety of English they are using as a standard of comparison.)

EVERY author of an elementary language textbook deems it necessary to include an introductory chapter on pronunciation. This can be done simply or elaborately. Fortunately Spanish, Italian, Russian, German, Dutch and even Portuguese have more or less perfectly phonetic spelling conventions, and the task consists mainly in defining sound values for the various letters of the alphabet, singly and in particular combinations. In the case of French it is often considered advisable to introduce the International Phonetic Alphabet, but this does not essentially alter the problem, since the IPA symbols also have to be defined for the student.

The real difficulty arises when we attempt to describe foreign sounds in terms of those of our own language. In spite of the most painstaking efforts at accuracy, the task of defining strange sounds on paper remains practically insurmountable. But there is a further problem, which is often overlooked, although it certainly ought not to be. It is customary, for example, to say that the letter a of our foreign languages is pronounced like the a in father. An Englishman and some New Englanders, however, could just as well give the words half, last, bath, ask, etc., and the surprising thing is that they often do, forgetting completely that most Americans have a decidedly different way of pronouncing these words.

Most teachers have, of course, been aware of such pitfalls for a long time and there is nothing essentially new or startling in what I wish to discuss here. What has prompted me to bring up the topic is a series of statements in the recently published and widely advertised *Loom of Language*,* where Romance and Teutonic sounds are matched with a variety of English which is foreign to the overwhelming majority of American speakers, even though the book is intended as popular reading for just these people. The unwary layman who reads the definitions of the phonetic vowel symbols on page 71 will get a strange idea indeed of their values. Few Americans or Britons pronounce the word *hat* with the vowel usually represented by [a], and the sound of the o in the American rendition of the word *hot* corresponds to [a] rather than to [c]. The reference to the or of worker as an equivalent for

^{*} Frederick Bodmer: The Loom of Language, edited by Lancelot Hogben. W. W. Norton, New York. All page references in this article are to this book.

the symbol [ə:] is quite practicable for Englishmen, New Englanders and a few elocutionists who affect a British accent, but almost all Americans west of the Atlantic coastal zone pronounce this sound group with a distinct retroflex r. Equally misleading is the definition of schwa [ə] as equivalent to the er of worker. This may apply for a New Yorker or a Southerner, but all other Americans, including most New Englanders, end words like worker, baker, paper or motor with a lustily rolled retroflex r. Any teacher of German who has futilely tried to break his students of the habit of pronouncing German final -er in this manner can testify to that. In fact, all too many American-trained German teachers are themselves guilty of this mispronunciation.

Similarly, a reference to the or of work or the ir of skirt, etc. for the values of Dutch and French eu, German and Swedish \ddot{v} , and Danish ϕ is of little use to most Americans, as is the final -er syllable as an equivalent of German final -e or Dutch final -en (pp. 229 and 230). A reference to merely the u, o, e, i of fur, worm, pert, fir (p. 231) or the ea of heard (p. 252),—that is, simply the vowel without the r—is still misleading for Americans, for whom the r is much too closely associated with the vowel to be divorced from it. The definition would have to be accompanied by a warning to the effect that the foreign vowel is much longer than in the English words and that no r is to be heard.

Most authors of elementary language texts do their best to define the troublesome $[\emptyset]$ or $[\mathfrak{d}:]$ by means of phonetic descriptions without trying to establish an equivalence to specific English sounds, but they are likely to be careless with the European short a and o. The first syllable of the word father is not very susceptible to variations in pronunciation, although shadings of the vowel toward $[\mathfrak{d}:]$ or $[\mathfrak{d}:]$ are sometimes heard. Thus the a in father is the best equivalent for European a. The word far (p. 252 of The Loom of Language) is likely to mislead people who speak with a Harvard accent as well as Southerners who shade the vowel in this word toward $[\mathfrak{d}:]$, while the a of pat (p. 230) is rarely, if ever, equivalent to the usual a in father, and certainly does not apply to the Dutch open a in vallen.

The sound most cultivated Americans give the a in man, pat or back is the customarily cited equivalent for French a in patte, quatre, etc., although even this is only an approximation. But such words as pat, back or man, ham are potential dynamite as standards of comparison. For most Britons and some Americans the first two are practically homophonous with pet and beck, while residents of the New York metropolitan area, to mention only one region, are notorious for "breaking" this vowel, especially before a nasal, as in man and ham, into an unmistakable diphthong. For natives of central and western New York State any reference to man, pat or back is likely to be disastrous,—they habitually pronounce them [me:n], [pe:t] and [be:k]. The o in words like hot, lot or even dog is similarly subject to local variation. Except for some parts of New England and the South the

o of hot and lot in American speech is equivalent to the a of father, while in other regions the o of dog, coffee and even of long becomes a diphthong, roughly [5:3]. Nor are these the only pitfalls. The author who innocently gives the ou of house and the ei of height as equivalents for German au and ei is likely to run into some surprises with students south of the Mason and Dixon line.

As already stated, the questions raised here are nothing new to either the language teacher or the linguist, nor do I offer any solutions, simply because I realize none are possible on paper. I do think, however, that the problems involved in finding suitable English approximations for foreign sounds need to be repeatedly called to our attention, particularly when books intended for wide popular circulation fail to take cognizance of them. It is indeed unfortunate that the author of such an extensively advertised work as The Loom of Language should overlook the necessity of explicitly stating that his references to English are valid only for British speakers,—and not even all British speakers.

Luckily the sections on pronunciation in our high-school and college language texts are usually ignored in actual teaching practice in favor of the more direct and reliable method of mimicry. Nevertheless it would be a great help if all authors of such texts adopted the practice of making it clear, in one way or another, what variety of English they are using as a standard of comparison for foreign sounds.

"FOREIGN LANGUAGES FOR GLOBAL WAR AND GLOBAL PEACE!"

"Americans, Awake to Language Needs!"

Moerike's "Firerider" and an Interpretative Tale

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(Author's summary.—Moerike's ballad depicts the last act of a strange human tragedy. An analysis of the poem and an interpretative tale.)

EDUARD MOERIKE'S ballads are not based on any already existing subject matter; their source is the poet's free imagination which is inclined toward the mystic and the fantastic. One of these ballads is the "strange Firerider."

The ballad which was written in Tuebingen, 1824, in its first edition appeared under the title: "Romance of the Mad Firerider." It carried a footnote which briefly explained the firerider's sinister activity. However, already in the second edition, Moerike eliminated from the title the rather trivial sounding byword "mad" and he replaced the footnote with a new stanza which became the third of the ballad. In the inserted stanza the firerider is said to be the one who perceives fires from miles away and, protected by a piece of wood from the holy cross, enters the flames and stirs up their destructive power. But this time, continues the stanza, the "fiend" is looming in the "hellish glow" of the burning windmill. And, indeed, as we learn in the following stanzas, the firerider meets his doom and only years later his skeleton is found in the cellar of the mill.

But all that which the poet actually reveals about the personality of the firerider is limited to the few hints of the mentioned third stanza. The rest of the ballad only pictures the firerider in action; his sombre, nightmarelike appearance and his frenzied dash on a bony horse to reach the raging fire of the windmill in which he is to die.

Thus, we evidently witness the last act of a tragedy without really knowing the previous and motivating acts leading to the catastrophe.

And the firerider's personality, his real story, remains wrapped in mystery.

K. Fischer therefore, believes that "in the inserted third stanza the firerider, as the carrier of the fire-charm (the sacred piece of wood) appears in an uncanny light, but at the same time, under circumstances which do not seem to be clear enough."

And Harry Maync, Moerike's other major biographer,³ finds that in Moerike's ballads "the listener often must guess where he ought to see," that there is "a lack of clearness" which holds true even of the "Firerider," "one of Moerike's most representative and most realistic ballads "in spite of the "very necessary insertion" of the third stanza.

¹ Jakob Baechtold in "Allgemeine Deutsche Biographie."

² Karl Fischer: "Eduard Moerikes Leben und Werke" (Berlin, 1901).

² Harry Maync: "Eduard Moerike. Sein Leben und Dichten" (Stuttgart 1902; 1913).

However, it is obvious that in this ballad the poet had focused his mind, similarly to a painter, on the picturing of one great moment, and not on telling the firerider's previous story. That the reader is stirred by the catastrophe which virtually seems to take place in our very presence, that the ballad leaves us in a pensive mood and dwelling on the firerider's personality, on his tragic fate, only attests, it seems to me, to the greatness of the poem. How true is it to life! How often do we witness disasters that strike lightening-like, leaving us bewildered and wondering about the mystery of our existence!

At this point, a reproduction of the ballad and a subsequent analysis is due. The English translation is offered merely for reasons of convenience and makes no claim to artistic adequacy.—

Der Feuerreiter

Sehet ihr am Fensterlein
Dort die rote Muetze wieder?
Nicht geheuer muss es sein,
Denn er geht schon auf und nieder.
Und auf einmal welch Gewuehle
Bei der Bruecke nach dem Feld!
Horch! Das Feuergloecklein gellt:
Hinterm Berg,
Hinterm Berg
Brennt es in der Muehle.

Schaut! Da sprengt er wuetend schier Durch das Tor, der Feuerreiter, Auf dem rippenduerren Tier Als auf einer Feuerleiter. Querfeldein! Durch Qualm und Schwuele Rennt er schon und ist am Ort. Drueben schallt es fort und fort: Hinterm Berg, Hinterm Berg Brennt es in der Muehle.

Der so oft den roten Hahn
Meilenweit von fern gerochen,
Mit des heil'gen Kreuzes Span
Freventlich die Glut besprochen—
Weh! Dir grinst vom Dachgestuehle
Dort der Feind im Hoellenschein!
Gnade Gott der Seele dein!
Hinterm Berg,
Hinterm Berg
Rast er in die Muehle.

Keine Stunde hielt es an, Bis die Muehle borst in Truemmer; Doch den kecken Reitersmann Sah man von der Stunde nimmer.

The Firerider

Do you see, by the little window, There again, the reddish cap? What uncanny atmosphere! Up and down he goes already.—And at once, what turmoil By the bridge, near the field! Harken! The little firebell is calling: Behind the mountain, Behind the mountain, The mill is afire!

Look! There he races furiously
Through the gate, the firerider,
On the thin, ribbed horse,
As if on a fire-ladder.
Across the field! Through smoke and heat
Already he runs, reaching the place.
Yonder, on and on, the bell is ringing:
Behind the mountain,
Behind the mountain,
The mill is afire.

He, who so often smelled the fire From miles away,
He, who, with a sacred cross,
Wickedly the glow enchanted,—
Woe unto thee! From the roof the fiend
Grins unto thee in hellish glow!
God have mercy on thy soul!
Behind the mountain,
Behind the mountain
He races into the mill.

Not an hour passed Before the mill fell into ruins. Yet, from that time on, the audacious rider Never again was seen. Volk und Wagen im Gewuehle Kehren heim von all dem Graus, Auch das Gloecklein klinget aus: Hinterm Berg, Hinterm Berg Brennts—

Nach der Zeit ein Mueller fand Ein Gerippe samt der Muetzen Aufrecht an der Kellerwand Auf der beinern Maehre sitzen. Feuerreiter, wie so kuehle Reitest du in deinem Grab! Husch! Da faellts wie Asche ab. Ruhe wohl, Ruhe wohl Drunten in der Muehle. People and wagons in the turmoil Return home from all that terror, And the little bell rings out: Behind the mountain, Behind the mountain,

Long thereafter a miller found
A skeleton with the cap,
Sitting straight up on his bony horse
At the cellar-wall.
Firerider, how cool is the grave
Where you are riding!
Sh! The ashes fall.
Rest well,
Rest well,
Down in the mill.

Analysis of the Poem

First Stanza

Sehet ihr am Fensterlein
Dort die rote Muetze wieder?
Nicht geheuer muss es sein,
Denn er geht schon auf und nieder.
Und auf einmal welch Gewuehle
Bei der Bruecke nach dem Feld!
Horch! Das Feuergloeklein gellt:
Hinterm Berg,
Hinterm Berg
Brennt es in der Muehle.

The ballad opens with a spontaneous descriptive exclamation of folk-song-like simplicity: "Sehet ihr" ("Do you see") etc. The red cap is a sinister fire omen and the uncanny atmosphere ("Nicht geheuer muss es sein") is tense with the already approaching, but unnamed danger: "er geht schon auf und nieder" ("up and down he goes already"). Into the anxious expectation, created by the first four verses, suddenly bursts the turbulent: "Und auf einmal welch Gewuehle" ("And at once what turmoil") the effect of which is heightened by the -w- alliteration in the welch Gewuehle. And the silence is torn by the shrieking ("gellt") of the firebell. Its high-pitched sound and fast rhythm is perfectly rendered by the repeated -i- in the "Hinterm Berg, Hinterm Berg" ("Behind the mountain") etc.

Second Stanza

Schaut! Da sprengt er wuetend schier Durch das Tor, der Feuerreiter, Auf dem rippenduerren Tier Als auf einer Feuerleiter. Querfeldein! Durch Qualm und Schwuele Rennt er schon und ist am Ort. Drueben schallt es fort und fort: Hinterm Berg, Hinterm Berg Brennt es in der Muehle.

The direct description continues: "Seht!" ("Look!") The -ü- and -iin the exclamatory "wütend schier" ("furiously") increases to the utmost
the impression of the mad, phantom-like speed of the firerider, whose identity is revealed now for the first time. The comparison of the expressive
"rippenduerren Tier" ("animal of the protruding ribs") with a fire-ladder
is in intimate harmony with the ballad's dominant theme. The compact
"Querfeldein!" ("Across the fields!") as well as the concise "Durch Qualm
und Schwuele" ("Through smoke and heat") attests the poet's capacity to
depict, with three powerful strokes of his pen, the fulminous action, while
the "fort und fort" ("on and on") of the sounding bell emphasizes the incessant and all enveloping alarm.

Third Stanza

Der so oft den roten Hahn
Meilenweit von fern gerochen,
Mit des heil'gen Kreuzes Span
Feventlich die Glut besprochen—
Weh! Dir grinst vom Dachgestuehle
Dort der Feind im Hoellenschein!
Gnade Gott der Seele dein!
Hinterm Berg,
Hinterm Berg
Rast er in die Muehle.

The rhythm suddenly changes and becomes solemn and slow, the opening sentence is intentionally heavy-structured and extends over to the fifth verse, from: "Der so oft" . . . to "Weh!" ("He who so often" . . . to "Woe!") to recall, in the past tense, the gravity of the firerider's sin, his abuse of the holy cross and the mysterious enchantment of the fire. The symbol of the "roter Hahn" ("red rooster") in German stands for fire, evidently from the rooster's zig-zag-shaped comb. Of great effect are the opposed "heilig" ("holy") and "freventlich" ("wickedly") and the striking image of the grinning fiend in the "Hoellenschein" ("hellish glow") is as natural and inherent to the ballad's dominant fire-theme as that of the fire-ladder in the second stanza. The poet's short prayer "Gnade Gott der Seele dein!" ("God have mercy on thy soul!") for the first time reveals his sympathy with the condemned firerider. With the strong "rast er in die Muehle" ("he races into the mill") which recalls the turbulent "wuetend schier" of the second stanza, the poet again concentrates on the rapid action of the present.

Fourth Stanza

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Keine Stunde hielt es an, Bis die Muehle borst in Truemmer; Doch den kecken Reitersmann Sah man von der Stunde nimmer. Volk und Wagen im Gewuehle Kehren heim von all dem Graus, Auch das Gloecklein klinget aus: Hinterm Berg, Hinterm Berg Brennts—

The tense is changed from the present to the past, which very well stresses that the catastrophe is over and the firerider doomed. The fifth verse once more passes to the present tense to describe the people's return from the fire. Again, there is a most beautiful -w- alliteration in "Wagen im Gewuehle" ("wagons in the turmoil") which makes one really see the dust raised by the departing crowd. And the bell no longer is shrill ("gellt," see first stanza) but peacefully rings out, "klinget aus" expiring in the middle of the summons.

Fifth Stanza

Nach der Zeit ein Mueller fand Ein Gerippe samt der Muetzen Aufrecht an der Kellerwand Auf der beinern Maehre sitzen. Feuerrreiter, wie so kuehle Reitest du in deinem Grab! Husch! Da faellts wie Asche ab. Ruhe wohl, Ruhe wohl

This last stanza is like an epilogue. Again the tense is changed to the past, to indicate the many years gone by. The sentence streams smoothly over four verses in placid contemplation of the firerider in his last abode. At this moment, quite unforseen, occurs a new and last change to the present tense, as warm words of sympathy flow from the poet's heart: "Feuerreiter, wie so kuehle reitest du in deinem Grab!" ("Firerider, how cool is the grave where you are riding!") The contrasting "Feuer" and "kuehl" ("Fire" and "cool") tremble with unspeakable emotion. The "Husch!" of the falling ashes seems softly to awake the poet from his musing over the firerider's fate and make him depart with the words "Ruhe wohl, ruhe wohl, drunten in der Muehle" ("Rest well, rest well, down in the mill") in which the dark and repeated -u's- and -o's- have a lulling, rocking peaceful sound.

The whole romance is pervaded by a musical element which already becomes externally evident in the refrain of each stanza. Moerike, "this truly cosmic poet," writes H. Maync, "actually perceives the harmony of the spheres. To nobody else is it given to express with such perfection the unspeakable, the vague murmuring, the mysterious sounds with which nature is vibrating."

In Moerike's novel "Maler Nolten" the Romance of the Firerider is

sung, accompanied by a zither which, "fitting the strange content of the song, sounded rather shrill and anxiously monotonous than melodious." Exactly the same musical qualities appear in Hugo Wolf's composition of the "Firerider."

The colorful ballad abounds with spontaneously rising images. H. Maync very well observed that Moerike thinks and creates only in pictures.

K. Fischer believes that among the external motives of inspiration for the "Firerider," ought to be counted a great fire which at that time struck the population of Tuebingen with terror and after which the authorities made certain announcements concerning "Feuerreiter," that is to say, mounted fire-guards, who were dressed in red trousers.

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K. Fischer also relates that Moerike's friend, R. Lohbauer, maintained that the ballad had been inspired by Hoelderlin who, a victim of insanity for over two decades, used to go restlessly back and forth in his apartment at Tuebingen, wearing a white cap on his head, and thus appeared first at one window, then at another. The relationship to the first image of the ballad, the foreboding red cap that moves by the window, seems obvious.

Otherwise, these merely circumstantial facts, that may have influenced Moerike in the creation of the ballad, though interesting, do not afford any guidance in the interpretation of the ballad as such. The most one could say, in connection with Hoelderlin, is that Moerike's pity for the ill-fated poet, in the reality of life, hardly could have been greater than the sympathy he feels, in the world of imagination, for the tragic madness of the firerider.

This sympathy, which, as we have seen, is evidenced mainly in the last stanza, gives the ballad an intense, lyric intonation and lifts it up to a higher artistic level. It makes the firerider appear to us not as a monster of well established mythological origin, but as a poor sinner, a human being, who fulfills a tragic, unknown fate. And this is the true reason why we are inclined sympathetically to ponder over the firerider's mysterious personality and seek the hidden motives that converted him into a sinister figure. The discovery of this mystery, however, lies beyond a mere analysis of the ballad itself and may lead us to imagine many a story of which the one that follows could be an example.

I think, it is a different way of interpreting the "strange Firerider." May this tale contribute to a better understanding of the ballad!

The Firerider (a Tale)

In the village they called him "George the dreamer"; for the knight often seemed to be lost in distant thought. And when the evening came, he trembled with emotion: the sinking sphere of fire allured, called and enchanted him.

One evening he fell on his knees before the fiery ball, spread his arms and exclaimed: "Yes, I shall come to find thee; thou shalt receive me in thee!"

That night he led his horse out of the stable and left the castle in all secrecy. He wandered about for a long time until he came to a steep mountainrock. With many hardships he led his horse upward. Suddenly a sea of flames opened up before him and there, on the other shore, the huge sphere of fire soared. George closed his dazzled eyes. As he looked up again, a red-veiled figure stood before him and spoke: "Man, why are you not satisfied with that which belongs to the earth?" George stammered: "The sphere of fire . . . !" And the figure spoke: "Has not Prometheus taken from it and given to the earth?" But George stood motionless. And the figure spoke: "So be it then. You may be admitted into the sphere, but first you must stand a test of fire. Keep this protective cross; with it you shall safely extinguish fire three times. If you succeed, then verily, you are worthy of the union with the heavenly flame. But master the earthly flame to receive the blessing of this cross!" After these words the figure soared across the abyss, towards the sphere of fire, and disappeared in it.

When George reached the highroad, the cross flared up. At once a secret power made him gallop to a distant meadow. There was a house afire. And in its flames he perceived the figure of the mountainrock, like a delicate image. The higher the flames rose, the clearer she emerged. In the glaring light she had her face unveiled. A violent love for her seized him and he forgot her admonitions. When she looked at him, he stirred the fire, so much he longed for her. Out of the growing flames she surged toward him, nearer, ever nearer. Already he was trying to embrace her, when the house crumbled, the fire died and the figure vanished. He deeply repented his

deed.

As he mounted his horse, he realized that it had become very thin.

Three days later, a barn was on fire. When he was standing in the midst of the flames, he saw "her" again. She was even more beautiful than before. Her eyes were shining upon him like burning suns. And he stirred the fire, so much he longed for her. Yet, again she disappeared in the dying flames of the destroyed barn.

As he mounted his horse, it had become so thin that all its ribs were protruding. George saw it and felt that his next ride was to be the last.

Yet once more he plucked up his audacious hope and courage.

After three days, a windmill was afire. When he stood in midst of the flames, he saw "her" again. She was more beautiful than ever before. And he stirred the fire, so much he longed for her. "Rise, rise high, pure flames!" he exclaimed, when the protective power of his cross was broken.

Further Comment on "Ser" and "Estar" With Predicate Adjectives

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WILLIAM MOELLERING Willamette University, Salem, Oregon

(Author's summary.—The new principles for distinguishing the Spanish copulative verbs through speaker's subjective concept are born of sound linguistic analysis, but they need further refining to function serviceably as classroom guides to usage.)

THE "last word" on ser and estar will never be printed, but that is not to say that the subject cannot be discussed too much. W. E. Bull's "New Principles for Some Spanish Equivalents of 'To Be'" (Hispania XXV, 433-443), and also D. L. Bolinger's extension thereof (The Modern Language Journal XXVIII, 233-238), are definite contributions to a fuller comprehension of the distinctions involved, although some critics may regard these efforts as "asking for better bread than is made from wheat." That, however, is just what students of Spanish want of their teachers, and I for one place great value on Mr. Bull's efforts to lead them away from the externals of grammar and into the subjective aspects of style. My previous remarks on Mr. Bull's exposition (Hispania XXVI, 82-85) pretended neither to make any contribution to his principles nor to disprove them in any respect, but sought rather to enhance their utility in actual teaching by "punching holes" in certain parts of the analysis which seemed weak. Destructive criticism with a constructive aim, if you please. It costs little effort thus to amend what another has created through arduous research; nevertheless it may lead to genuine advancement of knowledge if contributed by a sufficient number of observers from their several experiences. I do not feel that further discussion from me can contribute anything to the elucidation of principles underlying the uses of ser and estar, but Mr. Bolinger's more-than-passing concern with my previous remarks suggests the need of defining more fully their application.

A dispute over "who misconstrued whom" holds no interest for anyone other than the parties concerned, and I shall give no space to refuting those features of Mr. Bolinger's observations which raise such questions. It should suffice to comment on his extensions of Mr. Bull's theory as they bear on its effective use in teaching, by which I hope again to serve the interests of the student, in whose name all this investigation must be justified.

Mr. Bolinger's proposal of the nature of the subject as an alternative basis of approach coincides with tentative conclusions expressed by Mr. Bull in a letter to me (14 Nov. 1943), wherein he pointed out that in the case of adjectives which share their range with an antonym the problem of norm vs. change is limited to the sphere of personal subjects, while neuter sub-

jects will demand ser. This is Mr. Bolinger's "infinitesimal" vs. "evolutionary." A striking illustration occurs in Echegaray's El gran Galeoto:

When this passage opens, the speaker is referring to Ernesto (subject of "es orgulloso," "es dueño," "dejó," "quiso," "metióse"), but the audience or reader is in no doubt that at "Es muy triste, . . ." the speaker has dropped his "evolutionary" subject (Ernesto) and is referring instead to an "infinitesimal" one (the situation). So far as the listener is concerned, the speaker's choice of verb is the key, not to his subjective concept of the subject, but to his choice of subject. It is at once apparent that he has ceased to talk of a sentient subject, whom triste would describe as in a certain emotional state, and shifted his reference to a subject incapable of feeling emotion but of such a kind as to depress the speaker's spirits.

There is something involved here that needs further exploration. Why does triste, in the passage cited from Echegaray, mean "depressing," dismal," "such as to make one sad," instead of "sorrowful," "sad," "adversely affected by circumstances"? This is apparently but an instance of a general principle which has its bearing on the choice of copulative verb in Spanish, namely: the meaning of an adjective is a resultant of reciprocal influence between itself and the noun with which it is linked. I say "with which it is linked" instead of "which it modifies," because the latter phrase obscures the fact that the use of an adjective with a noun only reveals an aspect of the object and doesn't really alter it. That is, the joining of noun and adjective establishes a complex in which no real "modification" has taken place, but rather in which each term makes a contribution to the total concept, and its contribution is determined in some degree by the nature of the other term in the complex.

I think it is Jespersen in his *Philosophy of Grammar* who compares substantives to crystallizations of qualities which in adjectives are found only in the liquid state. On the whole nouns are more special than adjec-

¹ I have deliberately "streamlined" Mr. Bull's observations in the interest of brevity, and possibly mishandled them. He is not to be held responsible for the present exposition. A similar concept is to be found in S. G. Morley's "Modern Uses of Ser and Estar" under "whether the subject is sentient or non-sentient." (PMLA, XL, 463, Remark 3.)

² Again I am attempting to handle an idea belonging to Mr. Bull, who suggested this principle to me in a letter (4 Apr. 1943).

tives, in that they denote a greater complexity of qualities, as against the singling out of one quality in the case of an adjective. The term "sheep," for instance, has as its meaning a universal Gestalt—a conceptual form—a relational constellation of which every real sheep is a case.³ For the purpose of bringing this idea into my listener's sphere of discourse, the noun "sheep" serves much more efficiently than any attempt at piecing together a composite denomination which may prove sufficiently precise for my purpose ("a timid gregarious woolly ruminant mammal"). This complexity in a noun's connotation is so essential that a heaping of adjective upon adjective will rarely succeed in evoking the complete "meaning" of the substantive. There usually remains an indefinable X (Plato's "ideal"?), a kernel which may be thought of as the "bearer" of the qualities universally associated with the idea.

By this apparent digression I am attempting to "pin down" the important fact that an adjective's rôle in a noun-adjective complex is not that of "modifying" the noun, but of singling out some aspect of the actual object to which reference is being made and focusing our attention on that aspect. Hence the influence of the noun on the "meaning" of an adjective in any particular context. The statement, "La madre es ciega," asks the listener to view the set of related attributes denoted by "la madre" with special attention on the attribute, "ciega," as being of immediate significance or having important reflections on all the others. And as for choosing between ser and estar when the attribute is predicated, the speaker indicates with ser that this attribute is one of those "crystallized" in the relational constellation to which he refers with the noun employed as subject, or with estar he indicates that this attribute is phaselike rather than constituent—"appended" to that fixed (at the time) set of related attributes which are his present concept of the subject.

Now if we consider two sentences in each of which the subject refers to the same entity, and in each of which the same word occurs as predicate adjective, introduced in the one case by es and in the other by estâ, would it not be a proper use of grammatical terminology to say that the adjective is modified by the verb? Julio Camba's comments on "El baño de los ingleses" may be used to illustrate.

³ Cf. Frederick Anderson, "On the Nature of Meaning," The Journal of Philosophy, XXX, 216.

⁴ Cf. Vendryes: "In the Indo-European languages both [adjective and substantive] appear to have sprung from a common origin, and, in many cases, to have preserved an identical form. . . . It is use, of course, that betrays their true characters. But we must not forget that they are sometimes equally well adapted to the same use . . . and, from a grammatical point of view, there is no clear-cut boundary between them." (Language: A Linguistic Introduction to History, trans. by Paul Radin, New York, 1925; 117. Cf. also 130-133.)

^b It is typical of textbooks of Spanish to illustrate the different meanings due to change of verb with parallel sentences in which adjectives like borracho, enfermo, cansado, etc., are predicated. Cf. Morley, PMLA, XL, 460 et seq.

Pero hay que lavarse porque se está sucio y no porque se es limpio. Si uno estuviera limpio, ¿para qué se iba a lavar? . . . el inglés que se baña dos veces al día no es más limpio que el español que se baña una vez a la semana.

This might be translated into English by using a change of adjective to match Camba's change of verb: "But one must wash because he is dirty and not because he is *cleanly*. If one were *clean*, . . ."

Our present concern is with what happens to the principle of "normal concept" vs. "change or deviation" as applied to an "evolutionary" subject. Are we to tell students that in this context "sucio" lies in that part of the range which represents to Julio Camba a deviation from the normal concept "limpio," and hence "se está sucio y no porque se es limpio"? And then explain the following "Si uno estuviera limpio, . . ." by the same principle? There seems to be no practical validity in the notion that at any given time somewhere on "the range" must be "norm," when "the range" proves so elusive and shifting. The apparent aberration derives from Camba's deliberate contrasting of habit or attitude with state of bodily freedom from dirt. With "estuviera limpio" he makes reference to an attribute outside of the "crystallized" nucleus; with "no es más limpio" he refers to an attribute included within the "crystal." Whatever be the terms employed to explain it, the modification of the adjective is effected by the choice of verb. If we approach the situation through Mr. Bull's appeal to the nature of attributes, we must describe it as a shift from one range to another. If we approach it through Mr. Bolinger's appeal to the nature of the subject, it seems necessary to say that this subject is conceived as "evolutionary" in two degrees, depending on whether "limpio" is regarded as normal or as a change from the norm.

Nor does the problem of student comprehension seem any less complicated when two subjects can be differentiated into separate categories, such as "conceived as evolutionary" and "conceived as infinite." Suppose we meet these two statements with reference to the same situation: "La carretera está en malas condiciones." "Las condiciones de la carretera son malas." Since the second statement is made with reference to an abstract entity, it calls for son in accordance with Mr. Bolinger's rules. And since the first statement is made with reference to a subject conceived as having phases, it calls for está in accordance with these rules if the attribute is regarded as a change from the norm. I do not see how any student can be led to competence in the use of these verbs by such a rule. If we set prepositional phrases apart for separate treatment and limit the "norm vs. change"

rule to simple adjectives (e.g., La carretera está mala.), we complicate the

learner's problem both excessively and needlessly, for we are still dealing with the point raised in connection with Echegaray's "es muy triste,"—namely, that the speaker's choice of verb may be forced by his choice of

subject instead of depending upon his subjective notion of the attribute's normality. "En malas condiciones" is not one of the attributes "crystallized" in the conceptual form symbolized by carretera, but on the other hand "malas" is one of the attributes "crystallized" in the speaker's concept which he sums up in the symbol condiciones. And in the actual situation referred to, the road may be one which is usually or always in bad condition. (It should be clear that my examples do not impugn the validity of Mr. Bull's principles or Mr. Bolinger's extensions, but call in question their teachability as thus far expounded.)

One of Mr. Morley's statements concerning this topic still stands as perhaps the least assailable of all: "Whatever principle one adopts to explain idiomatic uses, a certain amount of subtlety—or sophistry, as the reader chooses—is needed to interpret them." For a tongue-in-cheek illustration I offer the following: In Un pobre diablo, a short story by the Chilean Luis Orrego Luco, the doctor says, "Su temperatura era muy alta y había pasado la noche delirando." How to explain the use of ser to describe an obvious deviation from the average or normal concept? It seems that each of a patient's possible temperatures is a separate entity, and this man had a high one at the time: "... un grado de temperatura, si tuviese conciencia, sentiría que no contiene en sí el grado superior; antes bien, que hay en éste más calorías que en él mismo." We have been helped out of our difficulty by José Ortega y Gasset (La rebelión de las masas, Chap. III). Seriously, Mr. Bolinger's principle handles this instance to perfection: nouns symbolizing events of relatively brief duration—the infinitesimal—call for ser before a predicate adjective, and in the sentence cited above su temperatura is definitely conceived by the speaker as an event. But try this perfectly valid explanation on a student! He is most likely to accuse you, not of subtlety or sophistry, but of pulling rabbits out of hats. And sometimes it does not seem possible to pull a rabbit: "Sí, todo está igual; yo solo soy diferente." (Baroja)7 For the normal concept estar; for a deviation from the concept formerly held, ser!

Two specific objections to "norm vs. change" as a practical teaching tool emerge from the handling of actual instances: (1) the complex established by linking an adjective to a noun in Spanish may be conceived in one of two ways by the speaker, as indicated through his choice of copulative verb, but whether the attribute he predicated as constituent or phase-like does not inevitably depend on whether the attribute is regarded as normal or as a change from the norm; (2) estar may serve to reveal or emphasize a relationship between the subject and the speaker, even in cases where the attribute must be regarded as normal, or where the subject is infinitesimal. Examples will be given to demonstrate both objections.

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⁶ PMLA, XL, 482.

⁷ Cited by Morley, ibid., 458.

In Chapter I of Cañas y Barro, Blasco Ibáñez tells of the soldier who returns to La Albufera after eight or ten years and sees his former pet serpent for the first time since its size had increased perhaps tenfold: "—¡Sancha!—gritó el soldado retrocediendo a impulsos del miedo—. ¡Cómo has crecido!...¡Qué grande eres!" Mr. Bull says that the change in concept, "which requires the use of estar with predicate adjectives," may reflect an actual change in the object or may be a subjective change of attitude on the part of the speaker who achieves a new perspective. In the case of this "¡Qué grande eres!" both reasons for estás appear to prevail: an actual change is re-enforced, so to speak, by the speaker's "new perspective." Mr. Bolinger could say that the soldier's impression, though relatively new, had "deepened into a new norm," but again I ask where that would leave the student.

Pérez Galdós, in Chapter IX of Doña Perfecta, offers this instance: "Las crónicas y la historia . . . están llenas de los milagros que ha hecho." Here is a subject "conceived as evolutionary," linked to an attribute which is evidently "regarded as normal," but the speaker chooses están for the good reason that he is describing a state. The same is true of "Las camas de este hotel están siempre limpias," where the state of the beds surely represents no change from the norm. Trueba offers a statement in which "exempt from slander" is manifestly predicated as normal: "[Nadie] está libre de que alguno le calumnie."

In Juan Quinto, Valle Inclán's priest addresses the outlaw who has invaded his bedroom: "Pero tú vienes trastornado. ¿Cuántos vasos apuraste, perdulario? Sabía tu mala conducta, aquí vienen muchos feligreses a dolerse. . . . ¡Pero, hombre, no me habían dicho que fueses borracho!" Eighteen lines farther on in the text¹³ he tells him, "Si estás borracho, anda a dormirla." Did the priest regard borracho as Juan Quinto's normal attribute when he said "fueses," and as a change or deviation from his normal attribute when he said "estás"? No, but he did alter his conception of the complex, "Juan Quinto borracho," from one in which borracho was constituent to one in which borracho was phaselike. (As with Camba's limpio.)

The second objection, arising when *estar* is employed to focus attention on a relationship between the subject and the speaker, applies to cases of (a) evolutionary subjects whose attribute is regarded as normal, and (b) infinitesimal subjects.

⁸ Hispania, XXV, 439.

⁹ The Modern Language Journal, XXVIII, 238.

¹⁰ A helpful point of view in this connection is Georges Cirot's suggestion of the fundamental analogy between the adjective and the participle when used with *estar*. (*Hispania*, XIV, 279–288.)

¹¹ Parker and Torres Ríoseco, An Intermediate Spanish Grammar and Composition, Ginn, 1928, p. 55.

¹² Morley, PMLA, XL, 486.

¹³ Arjona and Fishtine, Cuentos Contemporáneos, Norton, 1935, 12.

(a) In El sombrero de tres picos (Alarcón) the Corregidor promises Garduña, "Te regalaré unos zapatos en buen uso, que me están grandes." (Chap. XXII) It is not even possible to say that the speaker has achieved a new perspective; in fact his impression of the shoes must have "deepened into a new norm" by now, but están is needed to indicate that the adjective applies only to a three-way relationship, involving attribute, subject, and speaker. Morley offers an example from Trueba: "Buen vino está éste." The wine has not been bad and become good. In fact, the speaker indicates a first impression, which by the principles under discussion calls for es. Morley also offers this from Pérez Galdós: "En tus cartas estás como eres." That is to say, "In your letters I find you as you really are." Mr. Bull might say that this writer "has achieved a new perspective," but often the same can not be said, as in this instance from Martínez Sierra: "¿Por qué está usted siempre tan serio?" (Why do you always give the impression of being so serious?)

(b) In a sentence such as Alarcón's "... ambas frases fueron casualmente tan adecuadas a lo que acababa de suceder allí . . . "17 we have an instance of what Mr. Bolinger has described as "permanence . . . as between the subject and its attribute" (p. 235), or "infinitesimal subject" (p. 237), or "all first impression" (p. 238), which by his principle calls for ser before a predicate adjective. But again we come upon the intrusion of estar when the speaker injects himself into a triple complex (himself, the subject, the attribute): "¡Estuvo bueno el chiste!" El chiste is surely not an evolutionary subject, with a "life history," whose attributes are regarded as subject to change. Rather it is an infinitesimal subject, grasped as a whole (really the result of the joke-teller's quality of performance), but the verb communicates the speaker's judgment of the event he has experienced. Every time we meet such an instance ("Estuvo muy buena la representación." "¿Qué tal el discurso de Fulano?-Estuvo malísimo.") a speaker is not changing his concept regarding an attribute, but newly fashioning a judgment in response to an experienced event, and Mr. Bolinger's principle of "infinitesimal subject" seems to need qualification.

My purpose in these observations, as I have said, is to enhance the utility of the principle of subjective interpretation as a basis of grammatical analysis by "punching holes" in the exposition thus far presented. To the general principle, which assumes that language adheres to basic patterns that are essentially logical, I would offer only one objection: that the occurrence of blends, confusions and contaminations of different construc-

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¹⁴ PMLA, XL, 456.

¹⁵ Ibid., 468.

¹⁶ Spaulding, Syntax of the Spanish Verb, Holt, 1931, p. 20.

¹⁷ El sombrero de tres picos, Chap. XII.

¹⁸ Gorostiza, cited by Morley, PMLA, XL, 466.

tions through analogy must be recognized in any realistic description of linguistic usage. "Aunque esté mal la propia alabanza," wrote Benavente in La gobernadora. This does not, in my opinion, refute Mr. Bolinger's conclusions regarding abstractions as "infinite" subjects, requiring ser before a predicate adjective. It merely evinces a contamination with the construction involving estar to express position, place, or state. Self-praise stands in bad repute, is not approved in society; so esté links la propia alabanza to mal²¹ and logic is overridden, as far as an apparent pattern of language is concerned. But this is not to say that linguistic usage is capricious. I still believe that teachers of language, especially able analysts like Messrs. Bull and Bolinger, should continue to "pedir peras al olmo." The results are proving fruitful.

¹⁹ Cf. "The mind, unstable by nature, never goes straight ahead. Why? Because it seeks to follow after analogies; because, blind to the true relations between things, it runs after mere external resemblances, and, in its pursuit, does not always realize where it is going." Quoted from Jean Paul's Tagebuch (9 Aug. 1782) by Vendryes, op. cit., 161.

20 Morley in PMLA, XL, 466.

²¹ That dictionaries classify mal only under "adverb" does not alter the fact that the attribute is predicated with direct reference to the subject. (Cf. "estoy bien," "estoy bueno," and also the adverbial use of adjective forms: "El viajero . . . murmuró tosco y desdeñoso."—Gabriel Miró, Libro de Sigüenza.) Morley implies (op. cit., 487) that es mal would mean "it is wrong," and está mal, "it is improper, doesn't look well." In other words, again the choice of verb reveals the speaker's concept of the attribute's status in the noun-adjective complex.

"AMERICANS, AWAKE TO LANGUAGE NEEDS!"

"FOREIGN LANGUAGES-AMERICA'S NEED FOR THE FUTURE!"

Usage in French

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IN HIS article "Notes on French Usage," Modern Language Journal, Vol. XXVIII, No. 1, January, 1944, Professor Clifford S. Parker publishes a contribution to the question whether, respectively under what circumstances the initial "H" of a proper name is to be qualified as an "aspirate 'h' " or as a "mute 'h'." He starts from a former article of Prof. William Leonard Schwartz, who,—I am quoting Prof. Parker,—discussing "Things to Put into French Grammars" draws "general attention to the fact that the name Hitler has today lost its aspirate 'h' almost everywhere in France." It is thankworthy that Prof. Parker expands the field of his observations beyond the singular case. His reference to a number of other names is indeed very stimulating. As for the uncertainty of French usage the question arises whether it is an "objective" or a "subjective" uncertainty. Is there any rule, or a principle determining the trend of usage?

Let's begin the investigation with the common nouns of foreign origin, eventually verbs and adjectives too. There we find that the vast majority of "Germanic" words carries the "aspirate 'h' ". That is understandable because of the phonetic value of the 'h' in the language of origin. Besides aspirate 'h' is to be found with a few words of Spanish and Arabian descent. Latin and Greek ancestry accounts for "mute 'h'." In this respect the French language shows a shift similar to Italian, which even went one step farther in that, with a few exceptions, it eliminated the initial 'h' entirely.

Some examples as illustration:

ASPIRATE 'H.'

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Of German origin: la hache, axe; la haine, hatred; haīr, to hate; la halte, halt; la hâte, haste; honnir, to disgrace; la hutte, hut; hardi (gothic) bold; etc.

From English: la halle, hall; le holding; etc.
From Dutch: le hêtre, beech; le houblon, hop;

Scandinavian: le homard, lobster;

Wallonian: la houille, coal (not to be confused with 'huile' from Latin oleum)

Spanish: la habanera; hâbler (Span. hablar, to speak), to brag.

Of the very few exceptions I quote f.i. héberger (Germ.) to lodge.

MUTE 'H.'

From Latin: habile, l'habit, l'herbe grass, l'hérédité, l'heure hour, hier yesterday, l'hiver winter, l'homme man, l'honneur, l'hôtel, l'huile oil, humble, humide, etc.

From Greek: l'harmonie, hebdomadaire weekly, l'hélice helix, hélio-, in compounds 'sun,' hélérogène, l'histoire, l'hippodrome, l'hippopotame, hippique, l'hypocrite, l'hyperbole, l'hydrogène, l'hygiène, hybride, etc.

As exceptions, with aspirate 'h,' I mention f.i. haut high from Latin altus, and héros (Greek).

Thus, from a primary usage, intent on imitative adaptation of the original 'h'-sound, finally developed a rule which the native Frenchman obeys unconsciously, instinctively, or—if need be—with his "Larousse" at hand.

Turning to proper names we find a similar general trend, though exceptions occur more frequently due to a certain latitude to be discussed later on. The initial aspirate 'H' prevails among German and English names above all. Of German origin we have such well known names as Haeckel, Haendel, Hegel, Heine, Herder, Hindenburg, Habsburg, Hohenzollern, Humboldt, etc., whereas Hebbel apparently prefers the mute 'H'.

Hence I come to the conclusion that in cases of uncertainty, as far as German names are concerned, (the same with English) the chance always is on the side of "aspirate 'H'." And Professor Parker's findings with Hitler seem to confirm that,—15 aspirate 'H' against 8 mute 'H,' under exclusion of Romain Rolland.

I will turn now to what appears to me the point in Prof. Parker's article, culminating in the question: "Who can say whether the 'H' in Henri is mute or aspirate?" I am far from pretending to offer an authentic answer, yet I may be permitted to contribute a few details likely to elucidate a bit the "confused" situation.

It would be a superhuman beginning to rummage in this connection even a small selected portion of the French literature. However, we may do unscrupulously what every Frenchman in our place would do: Resort to the famous French dictionaries and encyclopaedias. What they tell us is most instructive indeed.

The "Grand Dictionnaire Universel du XIXe Siècle—Larousse," Edition 1873, presents, to begin with, the following word of Voltaire: "Je n'aime pas les H aspirées; cela fait mal à la poitrine; je suis pour l'euphonie." (I do not like the aspirate H; that causes me pains in the chest; I preser euphony.) And the dictionary significantly adds:

"In the name HENRI "H" is aspirate in the cultivated style (dans le style soutenu), mute in the ordinary language The people are like Voltaire. They don't like the aspirate 'h', and they don't "aspirate" it." —Voilà tout! A fascinating example of the thoroughness of the great French encyclopaedias! Yet, not at all surprising, since, as everybody knows, they are based upon the "Dictionnaire de l'Académie Française," the fruit of the relentless work of the "40 Immortals."

The numerous references to the diverse English and French kings bearing the name Henri make it easy to check the rule on the hand of the encyclopaedias. Thus we find: Marguerite de Valois, fille de Henri II; Histoire de Henri IV; Ce fut alors que Henri IV crut pouvoir . . .; Anne de Boleyn, seconde femme de Henri VIII; Chambord, . . . les royalistes lui donnent le nom de Henri V; and scores of others. Occasionally, to be sure, an elision occurs, but more often than not that looks rather like an expedient for printing reasons.

Paul Hazard's "le nom d'Henri Beyle" and "qu'Henri Beyle" as quoted by Prof. Parker, probably can be explained through the duplicity of usage, intolerable though the elision may be in the "style soutenu." All the same, it appears that Stendhal (Henri Beyle) himself was not afraid of the aspirate "H", for one of his books carries the title "Vie de Henri Brulard."

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In concluding my remarks to this point I would like to recall that "Henri" is pure Teutonic, which sufficiently explains the origin of the aspirate 'H'.

In the example of "de Hérédia" I presume,—perhaps I am wrong,—that the author means "José Maria de Heredia." ("Larousse" spells the name without "accents aigus.") With family names, except such of German or English origin, it is rather precarious to rely upon general principles, let alone to draw conclusions from a special case. Also we must not overlook that sometimes the members of one and the same family differ as to spelling and pronouncing of their common surname, which considerably impairs the value of conjectures linked with such names. Here the Christian name "José" leads to the assumption of some relationship to Spanish. In Spanish, it is true, the initial 'h' is not pronounced, but, on the other hand, we have seen that certain Spanish common words adopt the aspirate 'h' in French. Perhaps that explains the aspirate 'H' in "Heredia" too, and therefore the non-elision in "de," whether the latter stands for the genitive particle or for an integral element of the complete name.

Racine's "d'Hippolyte" is quite understandable in view of the word's Greek origin.

The investigation of the case "Hugo-Hernani" on the other hand reveals curious things. First I want to refer to my remarks in connection with "de Heredia." Generally speaking, they apply to this case too. Yet, what I am describing as curious is the Janus-face of Hugo's Hernani.

Indeed we find the elision "d'Hernani" in the "Préface de l'Auteur," and in passages such as "C'en est fait d'Hernani"; "La tête d'Hernani vaut mille écus" But, conspicuously enough, we also meet: "Le chef, le Hernani, que devient-il? . . . Ce Hernani, c'est un rebelle du Roi." Or: "Ce Hernani, rebelle, empoisonneur,"

Which of the two versions is true? If we had to do with an unknown, obscure author perhaps we would mildly suspect some "human imperfection," or something like that. But in this special case traditional respect forbids such heretic thoughts. So we better look for another explanation. We must not forget that Hugo's "Hernani" is composed in verses, and that therefore his is the prerogative of "poetic license" which recognizes no judge superior to the achievement of the desired artistic effect.

The French language has been called "inexorable." Certainly, grammar, syntax, pronunciation have their strict rules, but high above them all there rules the Law of Euphony.

What Is a Linguist?

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THE WAR brought a sudden need for young Americans with a speaking knowledge of various Oriental languages. We had in the country some totally inadequate facilities for teaching them Chinese or Japanese, but for most other Oriental languages we had neither schools nor teachers nor usable textbooks. Thanks to a small group of linguists, the generosity of the Rockefeller Foundation, and the efficient management of the American Council of Learned Societies, a limited supply of teachers has been provided, and they have already made many American soldiers effective speakers of Japanese, Chinese, Annamese, Thai, Malay, Burmese, Hindustani Turkish, Arabic, or some other Oriental language.

For European languages the situation was less desperate; experienced teachers of German, French, and Spanish are numerous, and not a few of the soldiers already knew something of one of these or of some other European language. Nevertheless it was evidently necessary for many young men, who at the moment knew only English, to speak German, Italian, French or Russian fluently—and to acquire this fluency in the shortest possible time. The task has been undertaken with enthusiasm in a number of colleges and universities, and the results are very gratifying. No responsible person claims that any "royal road to learning" has been discovered, or that any miracles are being performed, although startling rumors have been circulated. Most unfortunate, because of their definiteness, are some reports "that students who have had only eight weeks instruction are to be judged successful speakers" and that a certain language can "be mastered in six weeks."

What can be claimed is that in several universities the teaching of foreign languages to soldiers has been much more efficient than our peacetime record had led anyone to expect. After several months of study of Malay, soldiers are welcome and enthusiastic guests at dances given by the Malay-speaking colony in New York. Several soldiers who had been studying Russian for six months or so met some Russians who were on a mission to the United States, and had trouble convincing the guests that they had never lived in Russia. Many similar incidents are reported by soldier students of other languages, both European and Oriental. Certainly that has not hitherto been the usual experience of Americans who have studied foreign languages in our schools.

As a result of all this many laymen, including administrative officers of schools, colleges, and universities, are convinced that a considerable educa-

¹ See Joshua Whatmough, Classical Philology, 38.210 (1943).

tional advance has been made; and more and more of those who have taught European languages are earnestly inquiring what there is in the army program that they can profitably use in teaching civilians. It must be confessed that so far too many of the inquirers have been unable to find satisfactory answers to their questions.

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There are good reasons for this. The men who are doing the actual teaching in the army courses have all they can do to satisfy the demands of their students; most of those who have been teaching Oriental languages have themselves had to learn to speak the languages, and then they have had to analyze them and to write grammars while carrying a full load of teaching. Teachers of German, Norwegian, Italian, or Russian have had to take on from fifty to a hundred and fifty soldier students in addition to their former duties, and generally they have had to devote much time to preparing satisfactory teaching materials after the new courses have begun. These people have not had leisure to answer in detail the questions of curious colleagues. Perhaps most of the questions have gone to the American Council of Learned Societies, two of whose secretaries (Dr. Mortimer Graves and Professor Milton Cowan) have been doing an excellent job as liaison officials between the army and the universities; but these men have had even less spare time than the teachers. They have had to refer inquirers to various publications, especially two pamphlets that have been prepared for the guidance of mature students who are learning new languages by themselves.2

Some of the recommendations made in print appeal at once to all good teachers, but they are procedures that they have always followed as fully as the school authorities have permitted. The first requirement of the army program is that the students shall directly imitate a native speaker; but many of the inquiring language teachers are themselves native speakers, and many of the rest have long importuned principal or president for a native assistant. Another recommendation is that a large proportion of a beginner's time shall be devoted to a new language. Soldier students spend fifteen hours a week on this task; perhaps ten hours instead of the customary three is a reasonable minimum; but many a teacher has begged unsuccessfully for five hours a week; what chance has he of getting ten? There has been more difference of opinion about the insistence that the student shall learn to speak before he learns to read and that he shall commit many sentences to memory; but these procedures are at least not unfamiliar to any experienced language teacher.

There is one item in the program, however, that puzzles both the laymen and many of the best teachers. They are told that if the process of learning from a native speaker is to be efficient, it must follow the dictates of linguistic science, or, better, that the teacher must be a linguist. "What is a

² Leonard Bloomfield, Outline Guide for the Practical Study of Foreign Languages, and Bernard Bloch and George L. Trager, Outline of Linguistic Analysis, both published by the Linguistic Society of America in 1942.

linguist?" says our inquiring teacher of French. "Am I a linguist?" There is a perfectly correct answer on page 8 of the pamphlet by Bloch and Trager, referred to in footnote 1, p. 608.

A linguist is not necessarily a polyglot, with a practical command of many languages. He is a scientist whose subject-matter is language, and his task is to analyze and classify the facts of speech, as he hears them uttered by native speakers or as he finds them recorded in writing.

As is frequently the case with precise descriptions, this one is helpful only if you already know the facts. What sort of thing does a linguist do? How does his activity differ from that of other persons who take an interest in language? Since the linguist claims to be the key-man in the proposed reform of our language teaching, it seems worth while to examine his credentials.

Linguistic science, like any other science, is systematized common sense. One or another scientist, a Newton or an Einstein, is a man of outstanding ability, but most of the workers in our laboratories, the men who gather and classify the facts upon which science is based, are men of no more than average talents. If they are more efficient at discovering unknown truth than the mechanics in our road-side repair shops or the laborers on our farms that is due chiefly to three principles of procedure.

First of all they keep a record of their observations and experiments, so that they need not endlessly repeat them, and so that the old data may be readily combined with new discoveries. Farmers had long known that one field stood dry weather better than another separated from it only by a fence; but it took the controlled and recorded experimentation that goes on in an agricultural experiment station to show that evaporation of the moisture in the soil can be checked by keeping the surface as nearly level as possible and by pulverizing it as soon as crust forms after a rain. Unsystematized common sense had led farmers to concentrate their attention upon killing the weeds, which was of course good as far as it went, and heaping the earth about the growing plants, which was injurious in case of dry weather.

No less important is the scientist's persistent repudiation of all conclusions that are merely traditional; he will trust nothing but his systematized common sense; the agricultural experiment stations do not tell their clients to plant potatoes in the dark of the moon.

In the third place, the scientist regards all his conclusions as mere hypotheses to be accepted and followed only until a new hypothesis is found that fits the facts better. If it can be shown that the phases of the moon do really influence the germination of seed potatoes, the bulletins of the experiment stations will promptly tell the farmers so.³

² Many scientists will object to this summary description of science because it puts little emphasis upon controlled experiment. But astronomy and geology make scarcely more use of experiment than the social sciences do; experimentation, where it is possible, speeds up the process enormously, but sound knowledge can be attained by other means.

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What our inquiring French teacher really wants, no doubt, is a few specific illustrations of the contrasting behavior of the linguist and of the man who is merely interested in language. It will be convenient to begin with a few mistakes that a linguist will avoid.

A recently published popular book, The Loom of Language, contains this sentence: "So it may well be that many people with a knowledge of Anglo-American [the author's word for "English"] would benefit by trying to learn German along with Dutch, which is a halfway house between German and Mayflower English." The publishers elaborate this into: "It [i.e. the book] demonstrates that it is as easy to learn several languages at once as it is to learn one." As staid and respectable a sheet as The Key Reporter, organ of the Phi Beta Kappa Society, describes this book as "a history of human speech from which are deduced commonsense methods of learning several languages at once." The truth, long known to linguists, is that even one's native language has to be, in a sense, temporarily unlearned in order to master the new tongue, and that to start two foreign languages at once is to invite utter confusion. It is standard practice with official advisers of students in school or college to warn against this costly error.

For similar reasons it is foolish to attempt to teach two different dialects at once. Most elementary books in German give two demonstratives side by side, dieser = Lat. hic and jener = Lat. ille, without telling the unhappy learner that if he uses jener in conversation he is likely to be laughed at; the word belongs exclusively to the literary dialect. Just so our students are persistently trained to say Knabe where the North German says Junge and the South German says Bube. Similarly students of French are taught the exclusively literary perfect definite alongside of the colloquial perfect indefinite. There is abundant experience to show that once a man has learned to speak fluently he can easily pick up the somewhat different vocabulary and morphology of a literary dialect, and only if he performs the two tasks in this order, can he view the literature against the linguistic background that is familiar to all native readers.

A certain scholar was asked to write a text book for beginners in Chinese, confining himself to absolute essentials. His introductory sentence was: "The Chinese character for man was originally a picture of a man." This is like telling a beginner in French that the initial consonant of the French word for man was once pronounced as in Latin, but is now "silent." Neither item has any connection with language learning or any direct connection with language; writing is merely a more or less accurate representation of speech. Every child speaks before he learns to read, and every language was

⁴ The Loom of Language, by Frederick Bodmer, New York, 1944.

⁵ See, for example, Georg von der Gabelentz, Die Sprachwissenschaft, ed. 2, p. 70; Henry Sweet, The Practical Study of Languages, p. 76; Otto Jespersen, How to Teach a Foreign Language, p. 185.

spoken before it was written. Nevertheless The Loom of Language puts speech and writing on the same plane almost constantly; its second sentence runs: "A child grows up to speak or to write the language used at home or at school." As if the two processes were remotely similar! On p. 350 we learn that "on paper the typical plural ending of Spanish, Portuguese, and French nouns is -s, as in English." Not until p. 352 are we told that "the French plural -s... is often nothing more than a convention of the printed or written page." On p. 351 the rules for Italian noun plurals are hopelessly complicated by confusing them with orthographic rules. The sharp and constant distinction of speech from writing is fundamental in linguistic science, and has been for more than sixty years; it is insisted upon in all the standard books.

The superstitious traditionalism that the linguist has to combat often consists in applying Latin grammar to our modern languages. This is not done consistently, of course, since an English or a French sentence constructed according to Latin rules would generally be unintelligible. The grammarian merely picks out a few Latin features and tries to foist them upon the modern language he is treating. English phrases with may, might, would, or should and an infinitive have often been said to constitute an English subjunctive, just because such phrases often translate a Latin subjunctive. Just so boy (in he gives the boy a book) and the nearly equivalent to the boy are both called datives. No grammarian objects to French c'est moi or moi, j'aime le café, although Latin mē could not be so used; but English it's me and me, I like coffee have been opposed by many generations of grammarians. Learners of French, however, are taught at least as much irrelevant Latin as learners of English. Jespersen long ago pointed out the practical disadvantage of teaching French ne, je, and tu as separate words. In point of fact they are no more independent than the Latin negative prefix in- and the personal endings -ō, -s, -t, etc., while the commonest French equivalent of Latin non is pas, and the French words for ego and tū are moi and toi. Nevertheless some of the most used text books include paradigms of the "conjunctive pronouns" along side of verb paradigms like j'ai, tu as, il a, etc. If we are ever to relieve the young of learning a mass of spurious Latin grammar along with modern foreign languages, this will have to be done by linguists. Only they can recognize the excess matter for what it is, and only they are likely to find a convenient description of the actual modern usage.

Such a description of the French "conjunctive pronouns" will have to be based in part upon the fact that these brief grammatical elements differ widely from the morphology of the rest of the language, including the nouns and the other pronouns. Whereas a noun may, without change of form, function as subject or object of a verb or as part of a prepositional phrase, je,

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⁶ How to Teach a Foreign Language, p. 115.

tu, and il have only the first named use, and, on the other hand, me and te never have this use but do share with nouns the use as direct object. In addition me and te may perform the function of the Latin indirect object, which a noun without a preposition can never do.

All the members except the verb of such phrases as il m'en a donné or je ne me lave pas have a fixed order and no word outside of a very small group can be inserted. These locutions are similar, except for the prevalence of prefixation, to Latin inflected forms of the type of amāveram. They are unlike all Latin inflection in that most of the prefixes are freely inserted or omitted as the sense requires. They call for much the same treatment as the agglutinative phrase-words of Finnish or Turkish.

A teacher must, of course, thoroughly understand the phonetics of the language he is teaching. He should be able to pronounce it correctly, but, especially if there is a native speaker to serve as a model, it is more important for the teacher to know how the sounds are formed, so that he can help the students when their attempts at imitation are unsuccessful. He should also know a good deal about the permitted range of phonetic variation in the foreign language. If the language being taught is English he must know enough not to insist upon an aspirated p in top in such a phrase as the top of the pot, just because he is trying to inculcate the properly aspirated p in pot.

Quite as important is a thorough knowledge of the phonetics of the language of the learners, including all their local and class dialects. Only in this way can the teacher appreciate their difficulties with the foreign sounds and give each of the students the help that he needs. This is one of the places where a person who is teaching his native language is most likely to be at fault.

The only reason why the German distinction of vowel quantity is difficult for English-speaking students is that somewhat similar, but usually slighter, variations in English vowels are non-significant. Consequently, if the student notices the length of the German vowel at all, he will probably shorten it somewhat in his imitation, and similarly he is likely to lengthen a German short vowel. The teacher must tell the class that German vowels are either very long or very short, and he must see to it that every word is pronounced with the correct quantity.

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Many of our teachers of French are thoroughly equipped in phonetics, as indeed they must be in view of the great differences between the English and the French sounds. It is true, nevertheless, that many French teachers fail to stress sufficiently the fact that the unit of French pronunciation is the phrase, not the word, as is usually the case in English. Faulty handling of the phrase accounts for much of the failure of Americans to understand spoken French and speak French so as to be understood by natives.

In the same way a teacher should know the syntax both of the language that is being taught and of the native language of the learners. One of the difficulties of learning Russian is presented by the fact that Russian verbs generally come in pairs, one member of which is called "perfective" and the other "imperfective." The distinction between them is roughly like that between the English simple verb and the phrase consisting of the verb be and a present participle, e.g. I made: I was making. The difficulty for English-speaking learners comes at the fairly numerous points where the two languages diverge. It helps not at all if a teacher says (as has been done): "Just decide what you want to say, and then use the appropriate form." As far as the past is concerned a very simple statement, which I have learned from Leonard Bloomfield, will take care of most of the difficulty for English speaking students. Where English uses the past progressive phrase, use the past imperfective in Russian, and also where the English simple past refers to repeated action, e.g. He wrote to his mother every week. This statement will not cover every sentence on account of exceptional usages in one language or the other; and for that very reason chief reliance must be placed upon the learning and repetition of numerous Russian sentences. The statement should be used by the teacher as a caution against following English usage when the student begins to go wrong.

One need scarcely add that any linguist will know far more than has been hinted at here. He will certainly be familiar with the history of several languages and with the method of comparative grammar. It is to be hoped that all linguists of the future will have experience in the technique of recording a hitherto unknown language directly from the lips of native speakers and then making a phonemic and grammatical analysis of it. Of no less importance is the systematic study of local dialects, which leads to the construction of dialect atlases, and to detailed descriptions of the speech of a village or group of villages. In this paper I have merely tried to describe and illustrate the kinds of knowledge that a linguist must use constantly in teaching beginners in foreign languages. He will do well to have rich store of knowledge in all these other fields to draw upon in case of need, but in the class room he will have little time for anything but drill and whatever explanation seems likely to smooth the road for his students.

⁷ So far we have only one of these in this country, the Linguistic Atlas of New England, but similar works on other regions of the United States and Canada are in preparation.

Learning by the Linguist-Informant Method

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HELEN S. NICHOLSON University of Arizona, Tucson, Arizona

(Author's summary.—First-hand observation gives convincing proof of the efficacy of this method. Practical considerations may stand in the way of its wide-spread use, but its success should renew faith in the oral-aural approach, and encourage efforts to modify existing programs to include all such features as are feasible in present circumstances.)

LANGUAGE teachers in this country have recently had an opportunity to hear and read of a large-scale experiment in teaching by a new and highly interesting technique. I refer to the work in the language classes of soldiers in the courses of the Army Special Training Program, the ASTP, and that of the intensive courses in exotic languages of the program sponsored by the American Council of Learned Societies—oral approach to language under a trained linguist¹ and a native speaker or informant, with small groups of students and a concentration of half or more of the learner's program on the study of the language. In some of the ASTP classes, at least, this worked out in sections of seven or eight men, and three hours a day of class work, distributed usually to give one hour of conference with the linguist and two of drill session with the native speaker. The procedure in a class learning an exotic language will be described hereafter.

Much publicity has been given to this rather dramatic process in both professional and popular journals and papers. Although the popular articles have stirred up lively interest in the study of language, they have been of rather dubious value through the usual tendency to over-simplication, to emphasis on the spectacular, and to omission of critical appraisal. Enough for them to be able to headline a new, and, by implication, easy, way to acquire the gift of tongues, in our cheery and optimistic American fashion. The articles in the professional journals have been more judicial and restrained, naturally, but nearly all tend to show one thing—a revival of faith in the validity of oral work, so nearly discredited by the Coleman report and the consequent swing to the "reading aim." There is evident in the articles a sincere desire to examine the subject afresh in the light of the findings of the new procedure. Believers in oral work are encouraged to see their feet once more on solid ground, and there is a strong tendency to reappraise current language programs in schools and colleges through this revival of faith.

I should like to make here a small contribution to the matter under discussion by describing my own recent experience learning a language this way. While on leave from the University of Arizona for the purpose of in-

¹ "Linguist" in this article means an expert in linguistic science, not one who speaks or knows several languages, though the "linguist" usually answers the second definition also.

vestigating and observing new methods, I had the privilege of taking part in a class learning an exotic language by the linguist-informant technique. The course was part of the program laid out by the Department of Linguistics of Yale University for the M.A. in Linguistics, a degree offered for the first time this year.² The Department generously gave me this opportunity for first-hand observation.

For three months I studied Malay in a class of six. The group was not homogeneous; its other members were two graduate students and three undergraduates on the point of entering the armed services. There were ten hours a week of class meetings, averaging two hours a day. The linguist supervised the course, prepared materials, did the testing, made all explanations and answered all questions. The informant, a native speaker, was the drill-master and model for pronunciation.

We began with this, of course. As Malay uses the Arabic alphabet, our material was presented to us in a simple phonemic transcription made out by the linguist. After one or two hours of practice on words containing all the sounds represented by our transcription, with careful explanations by the linguist of the movements of the speech organs necessary to proper production of these sounds, we started on sentences. The informant, present in all sessions of the class, pronounced each sentence for each student, who repeated after him imitating to the best of his ability. Over and over the informant would repeat the sentence, and over and over the student would say it until he achieved at least a passable resemblance to the sounds of the native. No explanation of what was wrong with our sounds was given by the informant. This was the job of the linguist who, in the event of an impasse, came to the rescue with suggestions for some change of muscular adjustment that would solve the difficulty. The class I describe had the advantage of drilling alternately with two informants from different cities of Malaya, whose dialects differed slightly. This increased our versatility in understanding, and added interest.

Memorizing the Malay sentences was begun at once. We had these in mimeographed form with English equivalents beside or beneath them. The sentences were short and colloquial, on familiar topics—greetings, eating, shopping, time of day, dates, family relations, names of ordinary objects in everyday situations. The material was the same as that given to the ASTP students of Malay. The drill given by the informant elicited these sentences as answers to his questions. The small class and abundant time gave every student plenty of chance to recite, as the informant questioned each in turn with complete impartiality, and exacted repetition until the answer came with sufficient accuracy of wording and pronunciation to satisfy

² See pamphlet issued in the summer of 1943, A New Course Leading to an M.A. in Linguistics for Teachers of Modern Languages.

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him. Every day—and this is of prime importance—the entire material was sampled, and as the sentences accumulated, the informant could make more and more substitutions and new combinations to test our aural comprehension as well as our memories. Constant review of former material is made imperative by this daily sampling, which not only makes for variety, but prevents an active vocabulary from becoming passive. In the course of time, the unremitting repetition gave notable results in more and more automatic and fluent response.

When I stopped regular attendance at this class, after approximately three months, the students were understanding and speaking the Malay of their material easily, with a pronunciation that sometimes even pleased the native speaker. Officially, we knew thoroughly an active vocabulary of approximately six hundred words. Unofficially the vocabulary was larger, having gained a number of words picked up in class. As usable tools we had at our command nearly five hundred model sentences and phrases to serve as patterns or guides to further expression, with the confidence that we could understand native speakers within the limits of our material, and be understood by them. Our informants assured us earnestly that any native speaker of Malay, anywhere, would know what we were saying.

As Malay is of a totally different structure from the European languages that I have studied, I visited a German class from time to time to see the application of the method in a more familiar type of language. With minor differences the procedure was the same as that already described, and the results were similar. At the end of the same period, the students were using orally sentences that included as difficult syntactical matter as clauses with unreal conditions. The lesson sheets in Malay had no grammar accompaniment, but the German lessons included brief paragraphs on morphology and syntax. No formal work was done on this, however; it was used for explanation and reference only. The German sentences were printed in a phonemic transcription, but repeated in standard spelling near the end of each lesson. The class took up a school text in the third month, and seemed to have little difficulty in making the transition to the standard orthography for reading.³

These experiences furnish convincing proof that the linguist-informant method works. I believe that it works more effectively as an introduction to language than the standard approach of most courses. At a given point, the student has a greater return in usable knowledge for time invested, consisting in what nearly all students assert as their primary interest in language, some actual command of it for understanding and speaking. The claims of the method's proponents are justified in this respect, as is also their

³ The basic material of the courses in French, Spanish, German and Italian is in process of publication by D. C. Heath and Company. The Introduction to the French text says that it is designed for self-teaching with the help of a native speaker or of phonograph records. Presumably the texts in the other languages will be similar.

assertion that a better pronunciation is acquired by the unceasing oral drill and constant imitation of a native speaker, checked by a scientifically trained linguist. Another point in its favor is that it is stimulating and interesting; its immediate utility appeals to the practical in the average American student. It is certain that this technique is the only one for languages where

no good texts nor specially trained teachers are available.

It may not be out of place to stress here what possibly is obvious from the description already given. The method is not a flunk-saver, nor would it be the easy road to credit for the student leisure class. The linguist and the informant have no magic wand for waving language into the brain of the willing but passive student. "Who really earns his language must daily conquer it anew," to paraphrase Faust. Unflagging industry and active, even aggressive, cooperation are demanded from the learner. It will be harmful to the future of language teaching not to contradict the notion, now being spread by popular articles and new conversation books that advertise their wares as the "new, quick method," that here at last is language made easy. The royal road has not been found, and of course we who have studied and taught languages for years, know that it never will be.

My special interest in this subject is in the observation of new techniques for the greater effectiveness of work in existing undergraduate language courses, and in view of this, it is necessary to point out the difficulties that I see in the way of a general adoption of the procedure described. There is first the fact that it has not been tried, so far as I know, with unselected students. The classes that I observed were made up of highly-selected students, with a natural interest in language. The men in the army classes were picked for high intelligence, with college training, and presumably, some other language or languages as part of their background. Their role in the war program gave them the urge of a very special purpose and the stimulus of the promise of immediate use for what they learned. These factors are missing from our regular classes in college, and as they contribute so much to the success of the intensive oral method, we have no right to assume that we could automatically and of necessity obtain the same results with our average classes. There are also some administrative difficulties, serious under present conditions. They are the cost of instruction in very small classes, and the large share of time required in the student's program. I should doubt that the wealthiest of our colleges could afford to limit elementary language classes to fewer than ten students. Even if the drill sections were handled exclusively by the informant under the linguist's supervision, the instruction would still be high as good informants would not come cheap. Again, ten, or even eight, hours a week given to language would involve a radical rearrangement of the traditional freshman or sophomore program, infringing as they would on the claims of other subjects. Hence, since the small group and the many hours that permit intensive work are

pivotal points of this method, one is not encouraged to expect its adoption in an unmodified form.

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the acute to ilts ies, ery ım. elesecernot uld ore ice, are One would wish that a technique that has so much of value to offer could be practicable enough to be put to immediate use by those interested. It may be that it will become current practice in summer sessions where classes are often small, and where the student is free to devote most or all of his time to language. This suggestion has been put forward more than once in the professional journals. If it is followed, a good stride forward will have been made. It remains to be seen what teachers with a strong faith in the efficacy of oral work will be able to adopt from this technique in situations where practical considerations preclude its adoption in its pure form. It might not be unreasonable to propose the following as a beginning: some increase in class hours per week, setting five hours as a minimum; a limiting of numbers in sections; learning colloquial material for fluency in speaking and understanding before the formal study of grammar.

"Foreign Languages—America's Need for the Future!"

"AMERICANS, AWAKE TO LANGUAGE NEEDS!"

"FOREIGN LANGUAGES FOR GLOBAL WAR AND GLOBAL PEACE!"

Nothing in Excess

FREDERICK S. SPURR
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(Author's summary).—In foreign language teaching as in many other fields, the world has tended to go from one extreme to another. During the past thirty years, the emphasis has frequently shifted, and many ideas, good per se, have been distorted by exaggeration. Like the ancient Athenians, we should try to find a golden mean.)

EVEN a casual perusal of the basic trends in world history will show that civilization has not advanced like a steadily-moving glacier, or like a stream, which, from small beginnings, develops into a mighty flood. Rather has its movement been that of a pendulum, swinging now far in one direction and now equally far in another. Were this not true, we should to-day be supermen.

Moreover, just as culture and enlightenment have ebbed and flowed, so have their several component parts followed this pendulum movement. One century is puritanical, the next is lax; one era is fanatical, the next is tolerant; "and so," as in the rhyme about "little fleas and lesser fleas," which the writer first read in a Sunday School book,—"Ad infinitum."

In nothing is this tendency to extremes more clearly visible than in education; and especially in the field of foreign languages. It has been particularly evident during the past thirty years. In that comparatively brief span of time, the main emphasis has shifted from formal grammar and composition to conversation; then to reading; later, to the study of civilizations and cultures; and finally—though of course nothing is really final—to a mixture of grammar and conversation.

The generation of the writer of this article was brought up on liberal doses of grammar, which may be called formal, but which was, nevertheless, more or less functional. This applies to their training in English, as well as in Latin, Greek, and modern languages.

To those of us who liked that phase of language study, it did not seem extreme. Yet it must have been, because as in physics, so in life, "to every action there is a reaction, equal and in the opposite direction." Inspired, then, by theorists who themselves either could not learn the rules of syntax, or who had had to work so hard to learn them that they revengefully resolved to employ their painfully acquired skill in writing in an attack on education as they had experienced it, there came a complete reversal in thinking along these lines. No doubt it had been threatening for a long time; but nevertheless it came very suddenly, so that there were no suitable modern textbooks for the new presentation. Nothing daunted, however, the proponents of the "direct method" dusted off textbooks of some

seventy-five years back, and without so much as changing the publication date on the title page, they brought back those school books and reintroduced them into our schools.

Champions of this school of thought fondly believed that in a few hours a week for a few weeks children could,—without trying to learn any of the underlying language concepts—unconsciously and naturally imbibe a fluency of speech in a foreign tongue, far surpassing their fluency in their native language. Educators who held this naive belief were doubtless the same ones who emphasized self-expression. They perhaps agreed with those who maintained that promotion from one grade to another should be as natural as walking from the kitchen to the dining room, and that to create a real life situation, pupils should be encouraged at frequent intervals to stand up on their desks and yell with joy, frenzy, or what have you?

During this period of the extremely "direct method," grammar was either relegated to what was falsely called a "functional" basis and played as a game—not in itself an objectionable practice if used with discretion—or it was deliberately and absolutely ignored, so that one lecturer in Education told his classes that he would refuse to answer a question concerning a point of grammar, a policy which might, it would seem, have the unintended advantage of arousing the student's curiosity in a forbidden subject.

It was during this era, also, that many teachers went to ridiculous extremes to avoid the use of English, just as in the preceding era, some instructors stultified themselves by attempting to teach French with a broad Scotch accent, or by trying to give instruction in Spanish or German without themselves knowing how to pronounce those languages, devoting themselves wholly to translation to English of the foreign text and to teaching the conjugations and other paradigms by rote.

The late Dean Heller once illustrated the follies of the extreme "direct method" by telling of a French class in which the pupils were supposed to say "blanc" or "blanche" as the instructor pointed to various supposedly white parts of his clothing or face. After class, Dean Heller questioned "Goitie," the girl who had apparently carried off the honors in this exhibition, asking her if she knew the meaning of "blanc." "Oh, yes," "Goitie" answered, "it means doity."

Perhaps the chief cause of absurdities in our schools is that, as women's styles have been dictated from Paris, so innovations in teaching have come not from classroom teachers, but from schools of Education, lecturers, and writers. The author is not, so to speak, allergic to any of these, having very frequently patronized all three; but it does seem that teachers, like other craftsmen, might sometimes happen to know at least a little about the tools, methods, and the raw and finished products of their trade.

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Be that as it may, the "direct method" became in the course of time re-outmoded, and was by some mysterious edict or ukase replaced by the

reading objective; and just as the command, "Parse, parse, parse, and don't spare the donkies," had been superseded by "Speak, speak, speak, and bother the meaning," so now came a new command, "Read, read, read." One must not study the meanings and relationships of the words perused, or pay attention to the literary value or even look for a reasonable facsimile thereof. Time must stand still, because all distinctions of tense were to be ignored. Above all, translation to English was condemned as a practice to be classed with voodoo, witchcraft, conjugation, declension, and other barbaric rites. The most favored method was silent reading, tested by a few questions in the foreign language, and too often answered with the same lack of insight displayed by the girl who unwittingly played the "doity" trick on her French teacher.

Then, as our relations with Latin America became increasingly important, an added emphasis was placed on "realia," and it was wisely decided that reading might just as well have an instructive content as to be based merely on a quantity production of inane vocables. This is, it would appear, by far the most intelligent trend that has been instituted; first, because it is in itself a step in the right direction, and also because it is by no means incompatible with a due regard for all that is worth while in each of the other trends. One can stress the importance of a cultural understanding of our neighbors and still continue to emphasize the need of the basic language principles. Furthermore, reading about and making reports on Spanish and Portuguese speaking countries does not prohibit constant practice in conversing in those languages.

Even this praiseworthy tendency was, however, not permitted to escape the inevitable propensity of going "from the sublime to the ridiculous," for there actually were some so-called educational leaders who advocated teaching languages the way some actors are said to have played "Hamlet," that is, without the protagonist himself. In other words, it was seriously proposed to teach about languages, rather than teach languages and to make them a branch of social studies. Of course, if a particularly gifted teacher could give the class a short list of foreign words, and perhaps even pronounce them more or less accurately, that would be an added attraction, but a side show, nevertheless, not constituting an interference with the big top, where historical, literary and cultural information was to be imparted in English, a far, far cry from "Goitie" and the French professor's "doity" hands, face and shirt.

Well, a teacher more than anyone needs to preserve his sense of humor; and retaining that, he cannot help smiling when a new trend, even an apparently sensible one, is introduced. The latest is to emulate army or navy language training. The chief features seem to be longer hours, two instructors per class—one a native—and intensive conversation, combined with—shades of "Goitie"!—thorough training in grammar.

So, as Major Bowes says, "Around and around she goes, and where she stops, nobody knows." Much water has run under the bridge that connects our times with those of Aristotle, but all change is not for the better. It is equally true that, unlike cheese, all things do not improve with age. It is probable, however, that one reason why a great historian declared—and that, too, before our modern world had been contaminated by two World Wars—that the ancient Athenians were as far above us as we are above the cultural level of African savages was that those contemporaries of Pericles and Socrates knew how, better than any other people who have ever lived, to keep to the "even tenor of their way" and avoid absurd extremes. So may we who teach foreign languages pursue our course in the spirit of the great fifth century Athenians, adopting as our watchword their motto:

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(Meden agan), "Nothing in excess." (Μηδεν ἄγαν)

"FOREIGN LANGUAGES FOR GLOBAL WAR AND GLOBAL PEACE!"

"AMERICANS, AWAKE TO LANGUAGE NEEDS!"

"Foreign Languages for the 'Air Age'!"

"Foreign Languages—America's Need for the Future!"

Meetings of Associations

NEW YORK STATE FEDERATION OF MODERN LANGUAGE TEACHERS

At the annual meeting of the New York State Federation of Modern Language Teachers held at Syracuse University on Thursday July 20, the following officers, delegate, and directors were elected:

For president: Dr. Winthrop H. Rice (French, Spanish), Syracuse University.

For first vice-president: Dr. Charles A. Choquette (French, Spanish), Colgate University, Hamilton, New York.

For second-vice-president: Dr. Emilio L. Guerra, Benjamin Franklin High School, 116th Street and East River Drive, New York City.

For delegate to the National Federation of Modern Language Teachers (Executive Council): Dr. Mario Pei, Columbia University.

Five directors:

- (1) Miss Elsa Brookfield (German and Spanish), Elmira College, Elmira, New York.
- (2) Professor Henri C. Olinger (French), French Department, New York University, Washington Square East, New York City.
- (3) Professor Heberto Lacayo (Spanish), Russell Sage College, Troy, New York.
- (4) Dr. George Condoyannis (German), Department of German, University of Rochester, Rochester, New York.
- (5) Miss Amelia M. La Mantia, 249 Richmond Avenue, Buffalo, New York.

I wish to add that each office to be filled is for a two-year term, with the exception of that of the delegate to the National Federation, which is for a four-year term.

Respectfully submitted,

Domenic De Francesco Secretary-Treasurer

Notes and News

UNIVERSITY OF TEXAS NEWS SERVICE—RELEASE

In the Press Releases on the recent Junior College Conference held at the University of Texas during the month of July, we found an item which ought to interest our colleagues and show the trend of public opinion on the matter of utilitarian courses versus cultural courses.

Dr. Ellis, discussing "Selling the College Idea to the Community," recounted his experience as head of Cleveland College, downtown branch of Western Reserve University.

He said during the four-year experimental period from 1926 to 1930, Cleveland College pushed its enrollment from 1,600 to 8,000, and attributed the success of its program to (1) close cooperation between industry, business, newspapers, civic agencies and the college; (2) presen-

tation of new types of courses especially from the contemporary point of view; and (3) development of new methods of teaching adapted to the particular group being taught.

About 60 per cent of the students asked for cultural and informational courses rather than practical vocational courses.

By its various methods during the four-year period, the college boosted enrollment in advanced social science courses from 25 to 242, in psychology (founded on personal and current problems such as mental health and personality development) from 192 to 1,400, foreign language from 200 to 1,300. More than 2,000 students wanted courses in English and literature.

A PAN AMERICAN DAY CELEBRATION IN A MID-WESTERN HIGH SCHOOL

Last Year, members of our Spanish Club decided that, in view of increased emphasis today on getting better acquainted with our Latin American neighbors, we should be even more ambitious than heretofore in our celebration of Pan American day. We made plans accordingly and felt that the success achieved was sufficient reward for our collective efforts.

The day opened with an assembly program for the high school student body, presenting a short Pan American day address, Latin American musical numbers, a play, "Let Us Be Friends," and ending with group singing by the entire student body of easy, Latin American songs and folk-tunes.

The big event of the day, however, was a Latin American exhibit and program that evening in the high school gymnasium, to which students and their parents, and interested members of the general public were invited. Formerly we had confined our efforts to strictly school affairs, but this year we wanted to include adult members of the community, in the hope that we might do our bit in arousing interest in, and developing a sympathetic understanding of our neighbors to the south.

What started out as a Spanish department project, soon developed into an all-school one, as many other departments helped us in the work of preparation. Boys of the shop classes covered the walls of the gymnasium with drapery which is usually put up only once a year for the Junior-Senior promenade. This gave us an attractive background on which to display our articles, and we also brought tables from the library. We knew that it would take a great deal of material to make an effective showing in such a large room, but even we ourselves were amazed by the number of interesting articles which we were able to assemble.

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Grouped under placards made by the drafting classes, there were a great many samples of handicrafts from Mexico, the Central, and South American countries, such as textiles, pottery, baskets, wood carving, costumes, leather and silver articles, dolls, lacquer ware, drawn-work, and feather-work. These were lent by teachers and others who had traveled in these countries. I was especially thrilled by a Guatemalan exhibit furnished by one of my ex-students. When studying Spanish, she had begun correspondence with a student in Guatemala, had enlarged her correspondence to include several Guatemalan "pen-pals," as she termed them, and over a period of from two to three years had received and sent many small gifts.

There were student projects of maps, posters, notebooks, and drawings.

Although travel is now curtailed, we did not wish to omit a travel section, and to our stock-on-hand of pamphlets, travel-folders, and posters, we added several new ones from steamship and railway companies, and some beautiful, large posters from the Tourist Department of the Mexican government.

The librarian and her library club arranged an attractive book display corner, with the city library contributing also to the section, and supplemented by the books from the Good Neighbor traveling exhibit, and by books, magazines, and newspapers from our department.

At the musical display table, students played records of Latin American selections before and after the program.

One of our prize displays was that furnished by the art classes. They had painted a large mural, combining several designs copied from colored prints of Diego Rivera's murals. With this, there were smaller panels illustrative of Incan and Mayan art.

Both the high school and the town newspapers, and the local radio station had given us great deal of publicity, so we had a large crowd in attendance.

At eight-thirty, the audience was seated in the balcony, and we presented a program with the electricity students handling the spotlight. After the opening Pan American flag ceremony to the accompaniment of excerpts from the national anthems of the twenty-one countrice there were dances and musical numbers, with colorful costumes adding to the effect.

The Home Economics department contributed its share by serving tamale pie and punctafter the program, at small tables set with bright-colored cloths and gay menus. In the auditorium, two reels of film, one on Mexico and one on Guatemala, were shown.

Although we were weary after dismantling the gymnasium and returning all that we had borrowed, we felt that this first venture in sharing our Pan American day celebration with parents and other adults of the community, had had buen exito.

CYRENA SMITH I

Rock Springs High School, Rock Springs, Wyoming

NOTE TO OUR READERS

THE FOLLOWING information ought to be helpful for those of our colleagues who might like to sponsor the staging of the play, "Ingratitude," published in the February 1944 issue of the *Modern Language Journal* under the title: "The Dramatic Element in Spanish Literature and an English Dramatization of a Spanish Source."

There is a good school edition of Don Juan Manuel's El Conde Lucanor by M. L. Ray and R. A. Bahret, published in 1922 by Allyn and Bacon. The editors used the excellent translation into modern Spanish by Ramón Tenreiro, published by La Lectura of Madrid. In this edition the source of the play, "Ingratitude" (in the original Conde Lucanor, tale XI, parte primera:—"De lo que contesció a un deán de Santiago con D. Yllan, el gran maestro de Toledo"—) appears under the fitting title: "El Escolar y el Nigromante," p. 5.

Correspondence

DEPARTMENT OF SPANISH DANA HALL SCHOOL WELLESLEY, MASS.

June 4, 1944

Editor, Modern Language Journal, New York City. DEAR SIR:

It was gratifying to read, in the May 1944 issue of the Modern Language Journal, the article entitled "Translation Made Tolerable" by Dr. Herbert B. Myron, Jr., at a time when many teachers seem to be going overboard for the conversational and "reading for general content" aspect of language teaching. Since he has written this article after many months of teaching in the Army ASTP program, Dr. Myron's words should carry special weight.

His point that it is necessary to maintain the proper perspective in viewing the present trend "toward the conversational and so-called 'practical' use of the everyday language" is well taken. No one can deny the utility of conversational skill in a foreign tongue after the experiences of our boys overseas and our businessmen in Latin America. In order to do business

by using a third party as interpreter, it is much more effective to be able to dommunicate directly. Even direct communication, however, will not guarantee good business relations between two parties. Two people may be enemies even though they speak the same language. In order that business relations may be based upon firm and lasting foundations, the parties intolved must be friendly toward each other. It is much easier for two people to do business when they are friends than when they are not. It is, therefore, of paramount importance to make friends with a prospective customer. Friendship is impossible without some knowledge and understanding of the other person, his way of living, his ideas, and his interests. This is particularly true when the parties in question are nations. For this reason, it behooves us to learn about the way of living, the ideas, the aspirations, and the needs of the other nations by reading about them in their own literatures, histories, and current writings. There can be no effective substitute.

This brings us to Dr. Myron's second warning, namely: that we must be on guard against the "gist and drift" method of reading. It is true that the final aim in the teaching of reading in a foreign language is to teach the student to comprehend a given selection without resorting to translation. This does not, however, mean that he is to be taught to skim over a selection simply to get a general idea of what is said. This may be quite satisfactory at times, but in many instances, such as in the case of scientific and historical material, an absolutely accurate understanding of not only every sentence but every phrase is necessary. This is where the habits of accuracy, precision, clarity, and the use of good idiomatic English, which Dr. Myron rightly points out are acquired through translation, are of invaluable as-

Neither Dr. Myron nor I mean to imply that translation should be the only method employed in the teaching of reading. In fact, I think a certain amount of extensive reading, both in and outside the classroom, should be used in order to enable the reader gradually to comprehend what he reads without a word-for-word translation, but this should not mean the assignment of pages upon pages of reading with no requirement but the extraction of the "gist and drift" of the lesson. A judicious combination of the translation method, especially when difficult passages are involved, with extensive reading of fairly easy material, will, I think, go a long way toward the achievement of our ultimate goal while avoiding the pitfalls of "reading for general content." I think that Dr. Myron's suggestions with respect to translation work are very good.

Sincerely yours,

JAMES ETMEKJIAN

To the Editor of the Modern Language Journal:

Professor Norman Willey's article on "Nomenclature of the German subjunctive" (MLJ, March 1944) suggests a new and diverting classroom exercise. It is the recital of the (First) Present Subjunctive, in chorus, like this: dürfe, dürfest, dürfe, blank, blank, blank; wolle, wollest, wolle, blankety blank, blank. Students will love it.

I am glad that Mr. Willey shifted the subjunctive battleground to this Journal, thus enlarging the range of the debate; part of my objective in writing the short article which has raised so much dust and (seemingly) ire was to bring the subject into the open and focus the spotlight of discussion upon it.

I have no desire to argue at any length the issues raised in this new defence of the old order, having already said what I thought to be pertinent and useful. I cannot leave unchallenged, however, Mr. Willey's attempts to make the worse appear the better reason, thus giving his side an unfair ad-

vantage.

To begin with, I deprecate the formulation of his title, since to my thinking the nomenclature is a purely secondary affair, resulting from a functional way of viewing the subjunctive in modern German. It is true that I disapprove of calling er käme a "past subjunctive," because it is not any more past than er komme, which is called "present subjunctive," and which it may replace. But the really vital point is that the German subjunctive actually has two distinct forms for each of its four time-ideas, which forms are in part interchangeable and in part indistinguishable in meaning. This is a plain fact of German grammar, and its recognition leads to a clearer method of teaching the subjunctive to the American beginner than has often been used in our classes and textbooks.

Second, I am not a little amused to find Mr. Willey, in his controversial zeal, turning into a defect in Prokosch's system one of its manifest and important advantages, namely the clear functional distinction between the two sets of subjunctive forms. In point of fact, he was on the verge of discovering this advantage for himself when he remarked on the teaching procedure of the Sharp-Storthmann grammar. If you distinguish a First and a Second Subjunctive, it is delightfully easy to formulate the simple rule: Use only the Second Subjunctive (no exceptions!) for all unreal conditions (and the related constructions helpfully listed by Mr. Willey), but use either Second or First Subjunctive (where it exists, and if you choose) for indirect discourse. Where is the confusion here?

Similarly, I am unable to follow Mr. Willey in his lament over lost symmetry; for my feeling, there is much neater and completer symmetry, and therefore easier teaching and learning, in an arrangement of four subjunctive tenses of two forms each than in the outmoded plan which has two "conditionals" tagging on after the six subjunctive tenses and not infre-

quently serving as replacements for them.

Third and most important, Mr. Willey brushes aside as a matter of little moment my contention that Prokosch's system offers a welcome improvement over previous methods of teaching the subjunctive to beginners: he says, with a casual reference to the "usual teacher"—whoever that isthat it increases the confusion. If he really believes that, merely on the sayso of others (for I gather that Mr. Willey has never taught the Prokosch way), perhaps he would like to explain why so many textbook writers have followed Prokosch, Was it to confuse their students and bedevil the sacred litany of traditional German grammar? Isn't it possible that they had tried out the system in their own classes and had found it so successful that they wished to extend its advantages to others, despite the probable opposition of the conservatives? This is my belief, and a similar motivation inspired my own article on the subject. I believed that many teachers were unaware of the clarity and practicality of this way of teaching the subjunctive, and that they would enjoy using it if they once gave it a trial. Should they not be glad, then, to have it called to their attention? I thought so, and considered that I was serving the cause in so doing. I am still of that opinion. BAYARD QUINCY MORGAN

Stanford University, California

Reviews

CIOFFARI, VINCENZO, Spoken Italian. Boston: D. C. Heath and Co., 1944.

This basic course in Italian is designed for people who wish to study that language without the help of a teacher as well as for class work. It is identical with the edition published for the United States Armed Forces Institute. It follows the sound pedagogical principle that the primary objectives in studying a foreign language are to understand it and speak it. These two objectives cannot be reached without hearing the language and expressing oneself in it by practice speaking. A native teacher or a set of phonograph records are to help the pupil or pupils in the process of learning Italian.

The book is divided into five sections and is provided with very detailed directions as to how to use it and what procedure to follow whether one studies alone or in a group. In studying

how the plan of the manual has been carried out, we observe the following:

1. We should eliminate hand signals on the part of the group leader who uses these in order to convey to his class that he wants a pupil to begin, to stop, to repeat, and other requests. The group leader by using Italian would help the understanding of his pupils through repetition of simple phrases and at the same time encourage him to converse. This suggestion is in line with the general plan of the book.

2. The phonetic spelling of the first units should be accompanied by the conventional spelling, as in later lessons. Phonetic spelling is, after all, a necessary evil, and it should be a means to an end, the end being the picture of the normal spelling of words and phrases.

3. The vocabulary could have been supplied with phonetic spelling.

4. In some sentences the Italian equivalent of English phrases is somewhat stilted. For example, on page 33, in phrasing the question of Mrs. Rossi whether Mr. Carver's father and mother are living, Professor Cioffari writes "Abbiamo padre e madre?" We suggest instead "Sono ancora vivi i vostri genitori?" or "Avete ancora il papa à la mamma?" On page 98: "All'albergo costa dieci lire al giorno senza il mangiare" would be better expressed "senza i pasti." On page 110, "stanza del bagno" should be "stanza da bagno" or "camera da bagno." On page 117, "il sarto pulisce gli abiti" should be "smacchia gli abiti." On page 245, "Io, invece, sono abituato a grande velocità" could better read "Io, invece, sono abituato ad andare a grande velocità." On page 247, "Gl'Italiani preferiscono di molto venire all'opera che andare al cinema." could be improved into "Gli Italiani preferiscono molto più venire (o andare) all'opera che andare al cinema." On page 305, "Sa che i giorni del vecchio sono già finiti" could be better expressed by "Sa che i giorni del vecchio sono contati."

The basic sentences are wisely chosen and illustrate adequately Italian life in contrast with American life. Grammatical points are very clearly presented. Professor Cioffari affords much material for lively conversation, especially towards the end of this useful book.

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Grillo, Giacomo, *Poets at the Court of Ferrara*. Introduction by Elmer V. Grillo. Boston: Excelsior Press. 1943. xxi+139 pp.

This book is a companion to a volume that appeared two years ago under the title of "Two Aspects of Chivalry: Pulci and Boiardo." In both books, Mr. Giacomo Grillo aims at presenting to American readers the outstanding poets of the XVth and XVIth centuries: Pulci, Boiardo, Ariosto, Tasso, Michelangelo, and Guarini. Such an aim is a praiseworthy one, and

the author has taken into consideration the conclusions of English, French, and Italian critics in presenting the poets herein considered. There is a fairly good bibliography (pp. 137 and 139)

which is not, and does not aim at being, complete.

Considering the book from the standpoint of the author's aim, this reviewer finds that Mr. Grillo would have given a more intimate and convincing picture of these poets if he had focussed his attention on his own reactions to the reading of the authors treated rather than collecting well-known facts and opinions on them. A greater unity in the presentation of the poets should have been sought, especially in a book that aimed at summarizing the conclusions of preceding critics. This lack of unity is especially noticeable in the essay of Michelangelo as a poet. The various manifestations of Michelangelo's genius are dealt with in a desultory fashion and no truly clear view is given of him as a poet. To anyone thoroughly familiar with Michelangelo's poems, it is evident that he did not reach in his poetry the heights that he attained as a sculptor, a painter, or an architect. Only a few, very few, compositions bear the marks of his greatness, such as the sonnet, "Non ha l'ottimo artista alcun concetto" in which his experience as a sculptor has beautifully merged with the sense of his failure as a man that tormented him all his life.

The text has a great many typographical mistakes. Mr. Grillo has informed us that a copy of the "Corrigenda" will soon be sent to those who have purchased his book.

In spite of the limitations pointed out by us, the book will be useful to acquaint the general public with the great figures with whom Mr. Grillo has dealt.

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PRICE, LAWRENCE MARSDEN, The Vogue of Marmontel on the German Stage. University of California Publications in Modern Philology, vol. 27, No. 2. Berkeley and Los Angeles, U. of C. Press, 1944, 100 pages 8° with frontispiece.

How the gentle but meek répertoire emanating from Marmontel's own dramatics, or from arrangements of his "moral tales," was blessed with continuous success on the XVIIth century German stage, even facing victoriously, in its optimistic complacency, the more exacting efforts of Lessing and his successors: this story is reconstructed by Professor Price, with his well-established concern for accuracy.¹ Decentralization, in those days, multiplied centers of theatrical activity and opportunities offered to "Wandertruppen": a painstaking research, consequently, had to look for a variegated refraction, so to say, of the French writer's idyllic, or petty bourgeois, or Rousseauistic, inspiration on various stages. Whether the outspoken preference which Vienna gave, among other, to Marmontel's répertoire was due to incidental causes like the friendship assumedly connecting the French writer with Kaunitz, the Austrian ambassador,² or to the traditional, easy-going sentimentality of the Austrian capital, might be an interesting matter of enquiry.

"What is not worth saying, is sung": never was Beaumarchais' "witty aphorism more appropriate than for a poet who lacked insight into history and relief in style: he was doomed, after all, to be a librettist for Gibert, Blaise, Kohaut, Andreä, but mainly Guétry. In a way, the main contribution of Marmontel to European dramaturgy might have been studied in a kind of duplicate to Mrs. L. Parkinson Arnold's Sedaine et les musiciens de son temps (Paris, 1934): as an avowed successor of Metasstasio (who ought to be mentioned), even as a declared opponent to Gluck, he certainly helped a kind of emotional bel canto to resist the allurements of

² Cf. J. Witzenetz. Le théâtre français de Vienne 1752-1772. Szeged, 1932.

¹ Very few misprints have to be corrected: p. 29 Mme Geoffrin; p. 32 "qui ne laissent rien espérer"; p. 34 conseil des anciens; the verse p. 45 is: Ah! voici, grâce au ciel, une figure humaine; p. 63 pour les ames vertueuses; p. 75 difforme . . . doliman (sic) de satin; p. 104, note 35 Théâtre-français.

the instrumental symphony in the battle of musical forms—monodrama, duodrama, melodrama,—which finally branched off either to the Weber-Wagner, or to the Rossini-Meyerbeer lines.

However remote, on the other side, from the highways of important literature, a broad interest in things of taste is bound to be of some direct help, or some indirect assistance, for higher, or more refined, results sooner or later. In Marmontel's case, Goethe's interest in Annette et Lubin, Zémire et azor (which he mentions as late as May 11, 1778 in Leipzig) certainly contributed to the undying streak of pastoral tenderness of his lyrics. As a kind of anti-climax, Edgar Allan Poe's mother, as recorded in a foot-note by Prof. Price, at the age of thirteen, played in Boston, Philadelphia and Baltimore the part of a priestess in one of the off-shoots of Marmontel's Incas: and the heredity of the poet has often been connected with the histrionic necessities of his parents.

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FAY, JAY WHARTON, A Practical Introduction to Spoken Modern Greek. New York, Frederick Ungar Publishing Co. 1944, pp. vi+89.

When we consider the long tradition of Classical Greek study, it is surprising that so little attention has been paid to the modern language and especially to the form in which it is spoken by the great majority of Greeks. The absence of convenient and proper texts has long been felt as a serious gap and the present author is to be congratulated on his attempt to fill it.

On the whole he has performed his work well and the average student will find here a satisfactory explanation of the grammar and of the vocabulary needed for elementary study. The author has avoided most of the non-essentials and the person who masters the material here presented will be in a very favored position.

The defects of the book are to be found rather in the form than in the content. The work would be much clearer, if in many places the accents did not seem to merge with the lower part of the letters in the preceding line. The reviewer also feels that the value of the work would be greatly increased by the addition of a Greek-English and English-Greek vocabulary at the end, listing in consecutive form the words which have been introduced. It would be ideal if the student remembered all the words after they were once given, but he is very unlikely to do so and with the poor quality of Modern Greek dictionaries, it would be of great assistance to him to secure this aid under the same covers.

These are defects that are largely caused by the paper shortage and cannot obscure the real value and initiative of the work. It is to be hoped that it will lead to a wider interest in the Modern Greek Language among the educated people of the United States.

CLARENCE A. MANNING

Columbia University New York, N.Y.

The Life of Saint Dominic in Old French verse. Critically edited by Warren Francis Manning. Cambridge: Harvard University Press, 1944. (Harvard Studies in Romance Languages, 20). Cloth. 358 pp. Price \$4.00.

This well-printed and carefully edited *Life of Saint Dominic* is an ornament to American scholarship and one of the finest examples to be found of conscientious, thorough and extensive research. It is the first complete text to be published of the Old French version of the life of the Founder of the Order of Preachers. As such it will be of value to the ecclesiastical world, to historians, to *littérateurs* and to philologists.

To the pedagogical world such a work also has its importance. No serious teacher of French can exert an inspiring and lasting influence without knowing the origins of the French

language and literature, and imparting this knowledge to students. The tales in the vitae sanctorum, in the chansons de geste and in other genres in the Middle Ages in France are important in understanding the psychology of the French people and of la douce France. I have seen undergraduate classes as well as groups of soldiers (ASTP) charmed and inspired to read in modern versions such stories told to them in French. La Vie Saint Dominique offers several incidents which would delight students of French.

Whereas all teachers of French are perhaps not able to read the language of the 12th and 13th centuries, comparatively little preparation is needed to acquire this ability. Teachers of English do so for Old and Middle English. Old French and the transition from Old French to Modern is more direct and simpler. For advanced students in high-school some examples of the

early language and its treasures are an inspiration and a revelation.

La Vie Saint Dominique in 13th century French has been prepared under excellent auspices, has a clear and logical presentation of the MSS, the Latin sources, the language, a bibliography, notes, appendix, a description of the MSS and a glossary. There are 5,368 octosyllabic lines.

PAULINE TAYLOR

Washington Square College of Arts and Sciences New York University, New York, N.Y.

Sumner, B. H., A Short History of Russia. New York: Reynal and Hitchcock, 469 pp. Price \$3.75.

There was once a teacher of geography who asked his pupils to recite for him the tributaries of the Volga River backwards and forwards. There comes to this reviewer's mind another experience with an Italian art-historian who wrote the biography of his artist in perfect Hollywood style, beginning with his death and then proceeding in crab fashion towards his birth. No wonder that this reviewer is allergic to the theory of history in reverse.

Strictly speaking, Professor Sumner follows this method only in his Chronological Table, beginning with 1941, the invasion of the U.S.S.R. by Germany followed by Finland, Rumania, Hungary and Italy and ending with 862, the traditional date of the earliest "invasion"

by the legendary Rurik, the Varangian.

In this volume, the author describes the existing conditions of the land and then shows how these conditions became prevalent in the process of time. But by arranging his material in a highly personal way, Professor Sumner arrives at the study of complex institutions, such as the State, the Land, the Church, and of the influences of such elementary ones as the Sea, the Frontier and the West, each being the subject of a single section, of which there are seven in the entire volume.

It seems that the main value and usefulness of the book for an advanced student lie in this isolation of the parts. From this point of view the book may be considered a conclusion rather than an introduction. The result of the method employed by Professor Sumner is constant cross-sections and references which may react irritatingly on the reader. However, there are some curious and interesting items such as the note on Scottish influence in the army and administration. (See note p. 318.)

The book does not leave one indifferent because it is scholarly, conscientious, usually objective. The sensibility of the analyst is such that it allowed him to prognosticate such events as the change in the religious policy of the Soviets. We read in fact, as written in May 1943, "It is also probable that the new Soviet patriotism with its recognition of the varied contributions and traditions of the past, may lead to some modification of the outlook on religion and its historical forms in Russia." (See p. 164.)

MICHEL BENISOVICH

New York University (Formerly ASTP) New York, N.Y. REVIEWS

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Bodmer, Frederick, The Loom of Language. New York: W. W. Norton & Co., 1944. Lancelot Hogben, Editor. Price, \$3.75.

HOGBEN, LANCELOT, Interglossa. Harmondsworth, England: Penguin Books, 1943. (Page references are to The Loom of Language unless Interglossa (Int.) is indicated.)

In his foreword to *The Loom of Language* the editor clearly divides responsibility between himself and the author; the erudition, he says, is the latter's; the "wisecracks" (to paraphrase in pure American what he chooses to call "Anglo-American") are his own. Whatever may be the truth of the first part of the statement, anyone acquainted with Hogben's previous work and having his *Interglossa* before him will be forced to suspect that a great deal more than

"irresponsible or facetious remarks" represent his contribution to the joint work.

Take the philosophy of language-learning which pervades the first chapter of The Loom and runs parallel with statements on pp. 54-55 of Interglossa; it is undoubtedly Hogben who on p. 2 derides the old cultural plea for languages (there are excellent translations of literary masterpieces, he reminds us). It is he who tells us (5) that the greatest impediment to language-learning is "the dead hand of Plato . . . sacrificing realizable proficiency by encouraging the pursuit of unattainable perfection," and who flippantly but mercilessly lashes linguistic perfectionists, both of the old scholarly type ("the perfectionist school": languages for literary appreciation only), and of the new "science of language" variety ("the nudist school," p. 24: languages for speaking purposes only). "It is discouraging and wasteful to torture the meaning out of every word of a foreign novel page by page, and so destroy the enjoyment which the narrative supplies" says Hogben (16). The scholarly tradition, he adds (416), is "to make difficult what is easy." But he holds out just as little comfort to direct-method and nativeinformant exponents. "Very few adolescents can speak the home language with fluency before 18"; (Bloch and Trager's Outline of Linguistic Analysis, p. 7, states that "everyone who is not deaf or idiotic has fully mastered his native language by the end of his fifth year"!); "To be able to speak more than two new languages without trace of foreign accent or idiom is a lifework" (16); "Comprehension of the spoken language comes quickly when in the country to anyone who knows how to read and write it" (11-12); these and similar statements are very much at variance with the latest theories in some linguistic circles, particularly on this side of the Atlantic.

Hogben has little patience with direct- or child-methods, which, he says, (Int., 55) "prohibit any sort of thinking whatsoever." He does not believe too much in the sanctity of phonograph records (15), and holds that a grown-up has acquired a stock of mental and linguistic aptitudes which he can capitalize on when he learns languages by a conscious process (24–5, 29). He also definitely believes in the co-importance of the written with the spoken language (33). As for concentration on the spoken or the written language at the outset, he holds that that depends on temperament and circumstances (15).

What new features does he advocate in the matter of language-learning? Simply this: for speaking purposes, all that is needed is a basic vocabulary of 1,500–2,000 words and a basic grammar, shorn of all complicated rules and exceptions (15); before starting to learn a language, one should gain a bird's-eye view of its grammatical peculiarities (117); this can be done in an hour's reading (214). That very similar views have been previously and independently advanced and put into practice on this side of the ocean, in the reviewer's writings and courses, does not make them any the less worthy of serious attention. Perfectionists of both the literary and the phonetic-phonemic schools, in their enthusiasm for a single language, whether for cultural or utilitarian purposes, have overlooked the possibility of many people becoming multilingual, even if not endowed with that perfection of literary-grammatical knowledge or of the native-speaker accent which are so very, very seldom achieved anyway.

There is, of course, a reverse to the Hogben medal. Hogben's sweeping condemnation of all language-teaching methods but the one he favors is paralleled by an extremely long list of

subjective, personal statements on all sorts of matters, linguistic and otherwise. It is not merely linguists in general (490) and Indo-European linguists in particular (183-186) who come in for a sound drubbing. Roman Catholics will not care for his assertion (313) that "Latin is still the language in which the Pope invokes divine disapproval of birth control or socialism," and even less for the one on p. 344, to the effect that "many hundreds of Arabic words bear witness to what Spain owes to a civilization vastly superior to its Catholic successor." Jews may not approve of the charge (427) that "Zionists encourage the difficulties of existence for Jews by trying to revive Hebrew as a living tongue." Philosophers may be at variance with the statement (447) that "I think, therefore I am" is "Cartesian claptrap." Lovers of French will resent the remark (347) that their claims for French as a language of clarity or as an international tongue are "nonsense," and that though French "still has ostentation value as a female embellishment in well-to-do circles, unfamiliarity with French no longer stamps a person as an ignoramus among educated people." German grammarians will not like the labeling of the rules of German grammar as "representative exhibits of speech deformities or evolutionary relics" (306). Latin scholars will be angry at "the grammar of Latin is mainly concerned with social ritual. . . . The use of Latin case-forms is a social habit, like eating asparagus with the fingers" (196). Russian is not merely said to have "a large number of archaic and useless grammatical devices" (214), but to be "a tower of Babel" (420); the editor's sole advice to those wishing to learn Russian is "to take the precaution of being born and brought up in Russia" (419); even the Soviets, to whom he is quite partial in other respects, are severely taken to task for continuing to inflict on their citizenry "a hang-over from a church-ridden past," the Cyrillic alphabet (418), which is again described as "a cultural handicap" (420), despite its manifest phonetic advantages. Indeed, few tongues escape the editor's personal disapproval: the grammar of the Semitic languages is called "a load of grammatical ballast" (430), and Icelandic "a surviving fossil language, like the duckbill of Tasmania" (97).

The question therefore legitimately arises: what kind of a language does the editor like? In theory, he favors languages of the isolating, analytical type, like Chinese ("flexion is a waste of time," 96, and Int., passim). In practice, he favors the Teutonic and Romance tongues, even where they diverge from the flexionless ideal (as a matter of fact, his defeatist attitude toward all tongues but these is clearly indicated by his lumping them, with the inclusion of isolating Chinese, into a chapter called "The Diseases of Language"). He also divides languages up, however, into two classes, based on contribution to human progress (409), with Indo-European, Semito-Hamitic, Chinese and Japanese in the more favored group, Bantu, Amerindian, Malayo-Polynesian and others in the less favored. This curious inconsistency, with three separate sets of standards (a. linguistic simplicity, or what he chooses to regard as simplicity; b. similarity to and connection with English; c. cultural achievement) places the editor at somewhat of a disadvantage in his forthcoming controversies with the professional linguists, who regard all languages, including the American Indian and African Negro, as worthy of equal attention, and with the cultural scholars, who will assert that the literary-cultural merits of tongues like French and German quite outweigh any structural advantages

that may be possessed by the isolating languages.

It is the second standard, that of kinship with English, that leads Hogben to discuss exhaustively, through four of his twelve chapters and through a so-called "Language Museum" which is in reality a comparative 138-page nine-language vocabulary, the Teutonic and Romance languages, relegating all the rest of the world's spoken tongues to obscurity and "disease." We in the United States have lately been taking interest in many of the less familiar languages—Russian, Chinese, Japanese, Malay, Arabic, Hindustani, Turkish. With the partial exception of Chinese, which comes in for a 14-page discussion, these "new" tongues receive short shrift at Hogben's hands. Americans will wonder why Swedish, Danish and Norwegian, the tongues of 15 million people at the most, are given so much space and attention, while tongues with hundreds of millions of speakers are neglected. But then Hogben is an Englishman, and the story is told of the English in Burma that they get along with the Chinese far

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worse than do the Americans, because "Americans consider China a great power, while Englishmen do not." The editor's subjectivity, moreover, has drawbacks amounting practically to misinformation of his readers: he correctly gives us (410) up-to-date figures for English speakers of over 200 million, with some 120 million speaking cognate Teutonic languages (German, Dutch, Scandinavian); then, using 1926 population figures in 1944 (344, 346, 348), he sets Slavic speakers at a bare 190 million and Romance speakers at only 200 million, with 90 million for Spanish, 50 million for Portuguese, 41 million for Italian, and 45 million for French. Can it be that Hogben is trying to sell English to the world, even as his publishers are trying to sell Hogben?

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Arbitrariness transpires in other fields, notably that of terminology. One draws a sigh of relief at finding no mention of phonemes or morphemes throughout either book, but this relief is dearly paid for in the copious neologisms which are Hogben's own ("helper" for "auxiliary"; "pointer" for "demonstrative"; "terminal" for "ending"; "battery" used on the slightest provocation; and, in the more technical *Interglossa*, such new inventions as "verboid, "amplifier," "place-marker" and "vector").

Hogben believes implicitly in the desirability of an international language; in The Loom (518) he admits that this by itself cannot prevent wars; in Interglossa (9) he practically reverses his position. He deplores the fact (488) that at international gatherings delegates either did not know one another's languages or, if they did, were seldom equipped with the best understanding of relevant issues. He wants a language (491) which embraces the needs of everyday life and those of technical discussion, and which is "easy to learn." Since he speaks with the greatest admiration of Ogden (17 et passim; Int. 55 et pass.) and Jespersen (476), we should expect his linguistic ideal to be a cross between Basic English and Novial. Not so. Hogben's basic phobia is inflexion, and his linguistic ideal is of the isolating type. Forgetting the lessons of linguistic history, and the swing of the pendulum from synthesis to analysis and back again (amabo > amare habeo > aimerai), he avers (493) that "there is a universal drift from inflexional luxuriance toward analytical simplicity." For what concerns vocabulary, he sees no point in trying to draw words from many sources, as Esperanto does (501). Latin and Greek roots, he says, are internationally current and familiar to all, and they are all we need to build an international vocabulary. Who does not know (506; Int., 12-13) such words as heterodyne, periscope, stratosphere? Phon-, graph-, micro- are roots known to all, in all countries. The point could be made that even if all this were true, it is very doubtful that the radio man who is competent to repair our heterodyne set is also competent to break the word down into "other" and "power"; in fact, the use of such popular abbreviations as phone and mike is prima facie evidence of the lack of such etymological ability on the part of the masses. But Hogben shrugs his shoulders at this; let the people track down their roots; the hunt adds zest to life (Int., 25-26). The reply might be made that a similar argument could be advanced for the roots of Esperanto, or of any foreign language, and that it is strange that one should be so concerned with the difficulties that the Japanese or Bantu speaker may encounter with Aryan grammatical structure (Int., 15) and not at all concerned with the same individual's difficulties when faced with a pure Graeco-Latin vocabulary. And even Aryan speakers may be expected to have some trouble with roots that appear only in cytology, stalagmometer, stereisomerism and heterozygote (Int., 62).

Interglossa is a language in which familiar spellings are retained, even at the cost of phonological precision (Int., 30: c, ch, q, k are all used with the same phonetic value, though we are not told why "meat" and "motion," both from the Greek, should be spelt respectively with c and k: crea, but kine); nor are we told what to do with the pronunciation of cigara, "cigar"; yet its inventor is concerned with phonetics to the extent of permitting the final consonant of un, ad, non, etc. to be dropped before another consonant (Int., 39). Hogben laughs at the old grammatical concepts of subject and object (Int., 43), but is careful to retain them in their accustomed word-order. He cares nothing for separate forms in the noun to indicate gender and number, but insists on making these distinctions in the pronouns (an, "he"; fe,

"she"; mi, "I"; na, "we"; Int., 82). His nouns end in -i (domi, equi, bibli, texti); -o (hydro, espero, forto, historo); -a (gyna, penta, hepta, ferra, gramma), in accordance with complicated rules set forth on pp. 238-240 of Int., which are, however, frequently violated by the author himself (centi, chron, sex, President, lens, natio, homini). The same word may be a verb, an adverb, an adjective or a noun; debito, for example, may mean, according to its position, "owe," "rightly," "proper" or "duty." Gene sclero, "to get hardened," and gene victo anti Y, "to overcome Y," remind us of Basic English with Graeco-Latin instead of Anglo-Saxon roots. Mi no nun acte re means "I am not doing it"; for the past, change nun to pre; for the future, to post (Esperanto does it by changing the vowel of the verb-ending, which is just as simple if not simpler). Mi pre kine topo tendo un acte re means "I went there in order to do it" (literally, "I past go place purpose a do thing"). In short, Hogben's reply to the world's need is definitely of the Chinese, isolating variety. But is an analytical, isolating language really the best? Is it really easier to think of "I" "shall" "love" rather than of "amabo," of "go down" rather than "descend," or "take off" rather than "remove"? "Simplification," of the Anglo-Saxon or Chinese type, often complicates things to an infinitely greater degree than it simplifies them, as evidenced by the foreigner who was told to "look out" when someone wanted him to take his head in out of the train window. The atrocities of English in newspaper headline form (which is pretty much the form advocated by Basic English and Interglossa syntax) are too well-known to need any refutation (RAID BILL POSTER; NIX RADIO POSTWAR AD GAB; ALGIERS HAS DRAFT CHECK). In conclusion, we fear that Hogben's "scientific" Graeco-Roman vocabulary and pidginized syntax will appeal neither to the isolating East nor to the inflecting West.

Coming back to The Loom, what of the matter of erudition, which Hogben dumps into Bodmer's lap? After careful search, we feel tempted to declare that "there ain't no such animal." Of the many languages treated, both historically and descriptively, there is not one that is not grievously mishandled. To begin with our own English, of and oy are said (69) to be "sign-posts of Norman-French origin" (soil, joy; but what of hoist, toil, boy, toy?). "With the exception of a few words derived from Greek, English words containing th are Teutonic" (221); an actual count of the words in Webster's dictionary beginning with th shows Greek to have a slight edge over Teutonic. "The only outstanding Greek suffixes are -ic or -ics, with their derivatives -ical and -ism" (247); what of -ist? The verbal suffix which appears in German as -ieren and in Dutch as -eeren (269) has a cognate form in English, Bodmer notwithstanding (-eer, as in domineer). The Loom speaks of "a silent Anglo-American r, as in more, soar" (438); the author and editor should come out to our Middle West to find out just how silent that r is in the most typically American part of the Anglo-American domain. Reference is made to the "double declension of adjectives in the Old Teutonic languages and modern Icelandic" (103); we have vague memories of a weak and a strong declension of adjectives in very modern German, Swedish, Norwegian and Danish, with just a trace of double declension in Dutch. The manual of Dutch pronunciation (230-231) contains a mass of misstatements: "in the middle of a word, z is like s"; "the terminal -EN is pronounced like -er in father" (this is terribly misleading to a midwestern American who pronounces his final -r); "EI like German EI"; "IJ near to i in file"; "OU near to the o in old." The note to mijn (116) is incorrect. German slips through Bodmer's Dutch in the occasional capitalization of Dutch common nouns (230, 542); in the use of snit for snee (548), of toename for toeneming (550), of ik hab for ik heb (283), of salade for sla (535), while English influence may be responsible for hoek used to translate "bend" (544; bocht is the word he wants) and gier for "gear" (544; koppeling). Dal, bijzonderheid, denkbeeld, namaak, peil, weelde are far more authentic Dutch than the vallei, detail, idee, imitatie, niveau, luxe given in the "Museum" in the sense of "valley," "detail," "idea," "imitation," "level" and "luxury," respectively. Etruscan inscriptions are not quite the "sealed book" described on p. 63; they can be deciphered, though not translated. The Russian alphabet has more than the eight vowel symbols claimed on p. 68. If the Arabic dual disappeared in the 7th century A.D., as claimed on p. 429, it must have come back to life, for it is in common colloquial use today. Experanto is said to have "accented vowels" (472), while

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the list of Greek words given on pp. 658-682 is offered without the customary accents. Compound words are said to be especially characteristic of the Teutonic languages, Greek and Chinese (80) while Sanskrit, the grand-daddy of all compounds, is forgotten. Latin conjugations are slightly confused (or perhaps the form cited is a deliberate imitation of a Vulgar Latin model: homo debit considerare, 378). Buca (for bucca, 342) is probably a misprint; so are Dutch joww (116), geeven (185), waaran (271), veele (280), and Sanskrit bharata for bharatha (182). Nor is it fair for Bodmer to inflict upon his innocent readers two different dialects of ancient Greek for the present indicative of the same verb (86, 413).

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Romance philology and the Romance languages seem to fare especially badly at Bodmer's hands (this impression is perhaps heightened by the fact that they constitute the reviewer's field of specialization). Here are a few characteristic instances: "Modern European grammar began about the time when the Protestant Reformation was in progress" (78); we always thought it began with Nebrija's grammar of Castilian in 1492. Scaliger gets credit (171) for being one of the first classifiers of languages; poor Dante and his "De Vulgari Eloquentia" are quite forgotten. The first literary monument of Spanish is said to be the Cid (312); the Mystery of the Magian Kings is generally conceded to have antedated it. "The first Romance language to have a considerable literature was a dialect of the Midi, Provençal" (346); the religious and epic output of northern France apparently does not rate as literature in Bodmer's concept. In the matter of derivation of the Romance tongues from Latin, Bodmer evidently shares many ideas with his fellow-countryman von Wartburg: "The flexional system of Latin began to wilt when Roman soldiers tried to converse with natives of Gaul; it withered after Germanic tribes invaded Italy, France" etc. (95); but did not the Gauls and the Germanic invaders possess flexional systems very similar to that of Latin, and use their flexional languages without benefit of literature or education? "The Latin of classical authors was always, as it is now, a dead language" (309); "for five centuries two languages, each called Latin, existed side by side in the Empire" (310); two gratuitous statements, that will be contradicted by most classical scholars. "In Latin, the prepositional construction was bound to bring about the elimination of case-marks" (318); "undoubtedly, it is nearer the truth to assert that fixed word order and the prepositional construction led to elimination of case marks than to say that slurring and decay of case marks which were not stressed brought in prepositions and fixed word-order" (324); here Bodmer simply displays his ignorance of the more recent findings of Romance philological research. The Romance languages are said to be mutually unintelligible when they arise out of the Dark Ages (311); since many of them are not mutually unintelligible today (a Portuguese and a Spaniard, and even a Spaniard and an Italian can converse with relative ease without knowing each other's language), how could they be mutually incomprehensible then? Such works of linguistic compromise as the Franco-Venetian and Franco-Italian epic poems indicate mutual comprehensibility at that period even for tongues that are mutually incomprehensible today.

"Latin AU has become a simple vowel in all our four Romance languages. Its descendant is spelled OU or OI in Portuguese" (239); it is not, therefore, spelled as a simple vowel, nor, to our knowledge, is it pronounced as one. Prothetic e is claimed to have appeared in Latin inscriptions of the second century A.D. and to have dropped out in Italian (240); consulting even such old manuals as Meyer-Lübke or Grandgent will lead to the following discoveries: 1. that the original prothetic vowel was i, not e; 2. that it has not dropped out in Italian, but is euphonically retained where needed (in iscritto, per istrada). "In open syllables, Latin stressed a (in French) became an e sound, spelt today E, É, É, AI or -ER" (242); the latter only when r followed in the original Latin. "Latin stressed e changed to the diphthong OI" (242); only when long; when short it became IE. "Is and hic completely disappeared" (332); but French oui (hoc ille) and avec (ab hoc); Italian and Spanish però, pero (per hoc); French encore, Italian ancora, Spanish ahora, Portuguese agora, all come from forms of hic. "Neither inde nor ibi has left descendants in Spanish" (368); Old Spanish ende, y, modern Spanish all-ende, ha-y seem to be descendants. "Except in Iberian, Latin iste disappeared" (332); Old French ist, Italian

colloquial sto, sta and literary forms like stamane, stasera, contradict this. "Latin had two possessive forms of the pronoun of the third person. One died intestate. Only the reflexive suus left descendants in the modern Romance dialects" (333); but it is illorum that gives us French leur and Italian loro. The derivation of French quête from questione (235); of Portuguese cabeça, Spanish cabo, Italian capo, French chef from capite (241); of genou and ginocchio from geniculum (342) present the most serious phonological difficulties. "The subject case of the Latin noun is the one that survived in both numbers in Italian" (350); this is a brand-new theory, and calls for fuller elaboration.

When we leave the historical field and come down to the present-day languages, the situation is as bad, if not worse. "In the modern Romance languages the article is used with names of countries" (361); yes, generally, in French and Italian; no, generally, in Spanish. "It is customary to write the Spanish and Italian imperative, infinitive and participle without a gap between the verb and the object" (366); but negative imperatives (in Italian polite imperatives as well) take their object before, while for the infinitive and participle it is equally common to have the object before the main verb. "In the modern Romance languages, the distinction between the indicative and the subjunctive is of little practical importance in conversation or informal writing" (322); true of French, to some degree; but not at all true of Spanish, Portuguese and Italian. According to Bodmer, all we have to do to translate "energetic" into French, Spanish, Italian or Portuguese is to change -ic to -ique or -ico (627).

Among the individual languages, French is said to have four e-sounds, e, é, è, è (69); English forms like "tablet" are said to be identical in form with corresponding modern French (tablette?), while modern French is said to have discarded words which survive in English, among them "chattel," "nice," "revel" (cheptel, niais, réveil?) (234). Half-truths abound: "Though the symbol remains, there is no aspiration in a French word beginning with H" (251); "Common people use liaison more sparingly than those who affect culture" (253); "Double N does not cause nasalization of a preceding vowel" (253); "On must be used as subject of an active verb when there is no definite agent" (380; "le beurre se vend très bon marché"?); "By resorting to être en train de you get around the imperfect form of the verb"; the example given for this is elle était en train de faire la cuisine (395). De bonne heure, according to Bodmer, means "in good time" (124); salut means "health" (246); je m'en doute means "I think so" (368); dont can always replace "whose," "of which" (377; shades of duquel!); the relative pronoun "what" is ce que; the interrogative "what?," subject or object, is que (374, 376; ce qui and qu'est-ce qui apparently never came under the author's observation); si (emphatic "yes") is always spelt with an accent (403): "st and out, with st, or stronger, st, st. Tu ne m'aimes plus? St, st!" Embrace-la, ne l'embrace pas (365); j'y sera (367); la goût (624); fritte, fem. of frit (628); marrié (630); sanglotter (646), suffir (647); prêsque (653) and many other such forms may be mere misprints. Divertir, "to amuse" (634) is somewhat old-fashioned for amuser.

For Spanish, we have el bote al faro, "the boat at the light-house" (360); no me acuerdo de éso (368); the relative pronoun "what" translated by que instead of lo que (374); si habría tenido dinero lo habría comprado (401); "the literal equivalent of 'to be warm, hot' is 'to have warm, hot'" (143); tiene el tren un sleeper? (403; vagón cama?); and such misprints as caritad (241); hava (244); tu for tú (371); tomalo (402); si for "yes" (403); floricita and Carlito (405); cigarillo (599); un aleman (607); apropriado (632); transprar (647), with ten words out of place on 609. Bodmer has evidently never come across the Spanish rule of orthography that requires an inverted question mark at the beginning of an interrogative sentence, since none of his Spanish questions have it (there are three on 371, three on 378, and two on 403).

For Italian, we are told that "modern Italian, for what concerns endings, has assumed a regularity reminiscent of Finnish," whatever this may mean in connection with either language (197). Bodmer prefers the language of Dante's time to that of today; he gives us l' as an article for feminine plural nouns beginning with a vowel (359); meco, teco, seco (366); cantava in the first person singular (384); offerire for "to offer" (642). He also gives us the following gems: sono venuto senza ella (365); non ti lo dard (366; the rule for the change of pronouns in -i to

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forms in -e when another pronoun follows is quite forgotten); diceva che venirebbe (400); uova sode for "soft-boiled eggs" (603); corda for "cord" (604); l'ufficiale for "official" (606); il Tedesco for "a German" (607); un'ora e mezzo for "an hour and a half" (614); il crescimento for "growth" (620); la minorità for "minority" (622); lo scroccone for "swindle" (624); domandare for "to ask a question," vs. chiedere for "to ask for" (634); bagnarsi for "to bathe" (634); guardare for "to keep" (641); toccare for "to knock at the door" (641); guadagnare for "to win" (649). Misprints include the omission of era (176); amard, amarai (177); si for "to them" (332); aqua (355); cavaletta (593); la carne de vitello (604); ricchiesta (623); propio (630); ommettere (642); affondersi (646); collà (650); così (653); we hope that divergere (di) (638) and separare (di) (645) may also be misprints. A full set of alternatives is given for the article compounded with per (361), but none for con.

The Portuguese contractions for a with the feminine articles are given as a, as, instead of the modern a, as (345), while the nasalization in the ending $-\tilde{a}o$ is rejected for the plural

-ões ("ão > oes; nação > naçoes"; 352).

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In spite of all this, and a good deal more, *The Loom* fulfills a useful double function. In the first place, this is the first time that a book on languages has received such widespread publicity. America is steadily becoming more language-conscious; "The Loom's" aggressive advertising campaign validly contributes to this movement away from isolationism and in the direction of multilingualism. Secondly, Hogben's philosophy of language-teaching and language-learning is refreshing and vivifying; it marks a step in the right direction, away from the narrow, stifling views of literary scholars who consciously or unconsciously believe that the language in which they have specialized is the ONLY language really worth studying, and of our intensive-language analysts who believe in the spoken tongue alone.

The Loom regularly ranges all the languages of one group side by side, in connection with each grammatical feature, and compares them. Whether this parallel or comparative way of imparting a basic knowledge of several tongues is superior to the "successive" presentation of each language throughout all its features, which has been tried on this side of the ocean, is something for time and experience to determine. It is the reviewer's belief that the first method works out better in historical courses in philology, the second in practical courses de-

signed to impart languages to people lacking a philological background.

As for *Interglossa*, its primary merit is to call attention once more to the ever more imperative need for a vehicle of international communication, and that, despite all his subjectivisms, is the spirit in which Hogben offers it. In both books, despite their shortcomings, he has rendered a signal service to the cause of international understanding.

MARIO A. PEI

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New York, N.Y.

"FOREIGN LANGUAGES-AMERICA'S NEED FOR THE FUTURE!"

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